


Sets in Order

★
25¢

The Magazine of SQUARE DANCING

A black and white photograph of a wooden trophy cup. A silver spur is placed inside the cup. A plaque on the cup reads "THE SILVER SPUR".

THE SILVER SPUR

MARCH, 1956

VOL. VIII NO. 3



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Be sure to ask your dealer to let you hear the new and exciting Pic-A-Toon

Bob Oggood

DID you ever think about how many opportunities there are to present and promote square dancing besides the regular square dance jamborees, fiestas, and what have you? Not only does a square dance display attract much interest by its colorful addition to a non-square dancing affair, but it affords a chance to show a lot of people who still consider square dancing a barn-stomping, jug-over-the-shoulder activity how wrong they are.

For the kind of place to present these square dance exhibits, just look around you. Is there a special community affair in the offing? A hobby show? A county fair? Here are a few things which have been done—and very well—in these directions.



Dancers from the Haylofters, Potomac Promenaders, Foot 'n' Fiddle Clubs of Arlington, Va., with Pat Paterick calling, who danced at the Pageant of Peace, Washington, D. C.

—Photo by Abbie Rowe, Courtesy National Park Service

• NON-SQUARE DANCING EVENTS OFFER . . .

In Washington, D. C., square dancing was included as a part of the National Pageant for Peace. The program was sponsored by many organizations including the Board of Trade, D. C. Recreation Dept., Affiliated Churches, Girl Scouts, Boy Scouts, Red Cross, National Capital Parks, etc. Its purpose—to promote “Peace on Earth, Good Will to Men” as a complete theme. It took place appropriately during the holiday season, with President Eisenhower proclaiming two weeks at that time as set aside for the pageant. It was held on the Washington Ellipse directly in front of the White House. In the center was a huge Christmas tree; there was a Christmas tree lane where twelve embassies showed the customs of Christmas in their lands; a children’s corner with live reindeer, etc. Each evening programs were presented on the stage by local drama groups, church and choral groups, nine different embassies, and the square dancers. There were

six different square dance exhibition groups on various evenings, called for by Jim McCorkle, Si McNeeley, Eb Jenkins, and Pat Paterick.

On the night of one particular square dance exhibition there was a warm rain and the audience was so intrigued that hundreds put up umbrellas and stayed to watch the 30-minute dance. The Red Cross pitched in to serve doughnuts and coffee and cocoa. The dancers were inspired by their reception and it’s a safe bet that some percentage of the big audience was converted to square dancing.

HOBBY SHOW

A popular annual event in Long Beach, California, is the Hobby Show which takes place in the spring. The local South Coast Association of Square Dance Clubs astutely joined the Hobby Show Council and has, for the past three years, presented an increasingly successful square dance display. Mae Tickell, wife of Bill who is currently president of the associa-

tion, acted as Committee Chairman for the association-sponsored square dance exhibit for two years. She and her committee decorated a stage with hay bales, dummy figures playing instruments and a dummy couple in square dance clothes. In addition, there was a booth manned for 2-hour intervals by members of the association clubs. These clubs also brought a square or two of dancers who performed to records at intervals upon the stage.

So much interest was engendered by this demonstration that chairs were set up to accommodate an audience of some 150 people, augmented by aisle-standers. An M.C. was on hand to introduce the dancers to the assemblage and tell a little bit about the purpose of the display.

In the booth, the club members maintained vast guest-books wherein they had the hobby show visitors, which numbered in the thousands, sign if they were interested (a) in beginner classes; (b) in brush-up courses; or (c) in other phases of the square dancing activity.

FARM FESTIVAL

There is a definite spot for a more static display of square dancing, also. Such was proved by Ralph Sweet of Willimantic, Connecticut, who was impelled to set up a square dance

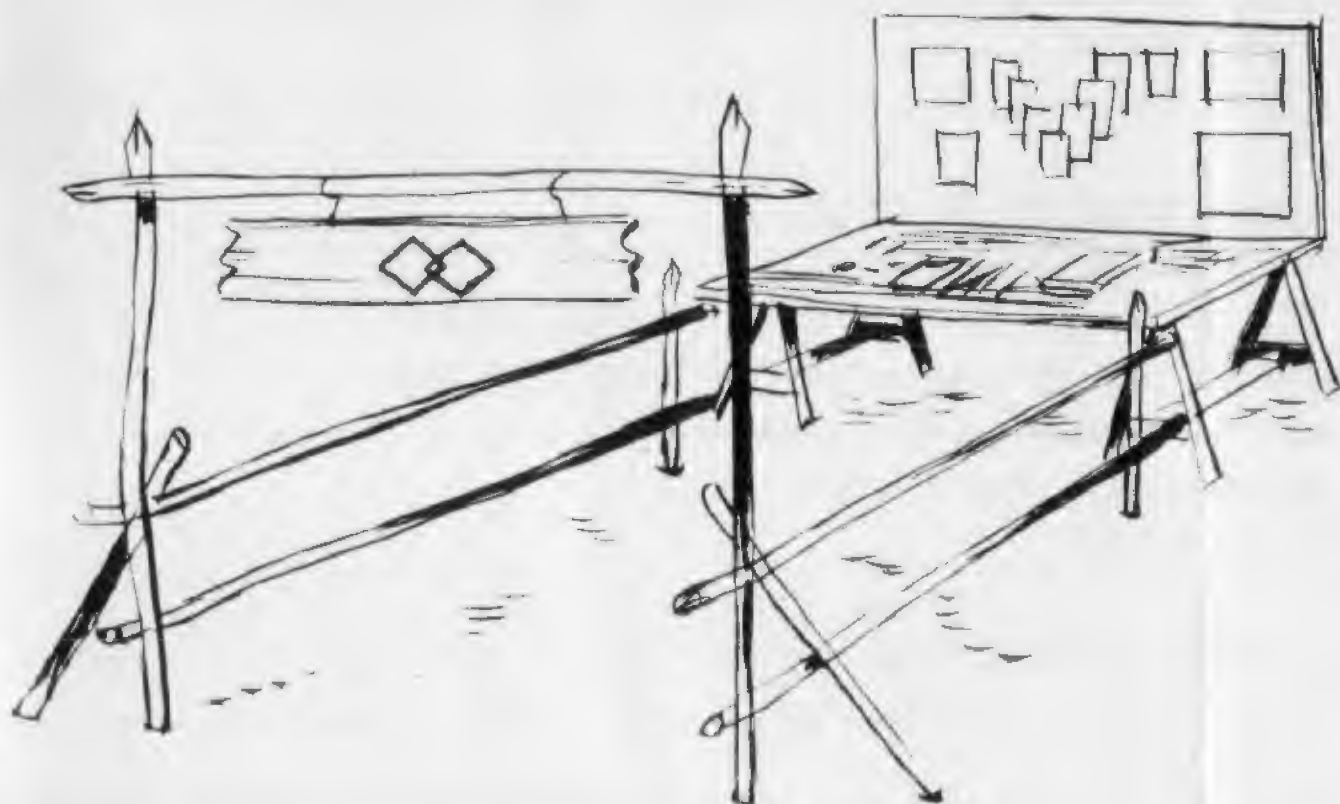
booth at the Eastern Connecticut Farm Festival. Bob Wanagel of South Coventry designed the booth, sketched herewith—sort of a small-sized corral. The New England Caller magazine loaned a lot of square dance books, posters were made for every square dance in the area that the dancers knew about, plus a road map of southern New England, with flags where square dances were. These were displayed on the back-board, back of the table, along with photographs of square dancers in action.

There were square dance magazines to look at, and free literature on square dancing was given out. The booth was located near the square dancing area at the Farm Festival and care should be taken that such booths are set up in a strategic spot where they will be passed and seen by the largest number of people. Someone should be assigned to the booth to see that displays are kept in order and the "give-aways" are replenished.

This article can only touch upon the possibilities for this idea. See what your local association or club can do to present square dancing to the vast mob of uninitiated—and in the right manner! A word to the wise—make it a show or an interesting permanent display—and don't try to sell anything but square dancing!

A CHANCE TO "SELL" SQUARE DANCING

This clever display caused a great deal of interest. The display at the Connecticut Farm Festival. The poles were made of ash, with the bark stripped off, and shel-lacked. The lettering and double squares were done with a soldering iron. Poles were about 3" in diameter, all fastened together with about 14 carriage bolts in all, so the whole thing could be easily taken down and put up again. Total cost was probably not over \$2.00. The back-board was an old piece of beaverboard one of the dancers contributed.



Santa Barbara display at the Los Angeles County Fair featured a square dance theme. This was designed by Walt Cummings and Southern California dancers will be able to recognize the pianist as Jack Barbour for sure.



EXACTLY LIKE YOU

By Bob Van Antwerp, Long Beach, Calif.

Called by Bob Van Antwerp

Music: Marlinda Record.

Now the four gents star across the set

Turn the opposite a left hand round

Now reach for the corner gal and pull her on by

And swing your own around

Now pass behind your corner (pass right shoulders)

And left hand swing the next

Now pass behind that new corner girl (pass right shoulders)

And swing your own by heck

Then you allemande left your corner maid, it's around the ring you go

It's hand over hand around the set and hurry up boys and don't be slow

Now right hand swing your partner and take her right back home

Now you should treat that gal you've got, exactly like your own.

Figure:

Allemande left the corner gal, gonna box the gnat with your own

The girls star left around the track, the boys stay there alone

Now meet your honey with a box the gnat, the gents star left you do

Gonna meet your honey with a right hand swing, you're gonna move boys move

Then allemande left your corner maid, and around the ring you go

Gonna meet your honey around the set, step right up do a do-sa-do

Now promenade your partner (or corner can be used), and take her right back home

Now you should swing that gal you've got exactly like your own.

Sequence of Dance: Intro, twice for heads, break, twice for sides, closer.

DON'T BLAME IT ALL ON ME

Singing Call

Words Arranged by Jim York, Mill Valley, Calif.

Record: Sunny Hills No. AC-101-S.

All around your corner girl — seesaw your pet

Gents star right — Turn the gal across the set

Put her on your right and form a ring, and around the ring you go

Whirlaway a half sashay, and circle left you know

Whirlaway — go right and left grand, around the big old ring

Right hand 'round your partner, promenade that pretty little thing

If you've got the same gal hangin' around

Don't blame it all on me.

Figure:

Head two couples forward — come back to the ring

Cross trail and turn back — the opposite lady swing

Face in the middle and pass through, go 'round just one you know

Star by the right in the middle of the set, around the ring you go

Then allemande left your corner, allemande right your own

Box the flea with the corner, promenade that corner home

If you've got a new gal hangin' around

Don't blame it all on me.

Sequence: Intro, heads, heads, break, sides, sides, closer.

announcing

The SILVER SPUR AWARD

FOR service to mankind the knights of centuries past were said to "win their spurs." In Square Dancing today there are many individuals who through inspiration, toil and unselfishness have helped bring the true spirit of Square Dancing to their fellow men. Through this service they have also "won their spurs." In recognition of this service, Sets in Order Foundation wishes to honor certain individuals or groups of individuals at various times with the "Silver Spur" award. It is the hope of the Foundation that in this way many individuals may receive recognition of their contributions to Square Dancing and that many more will be inspired to give even more generously of their time, skill and efforts.

It is pointed out that no award such as this can touch every deserving individual. For every recipient there will be hundreds, whose contributions are equally noteworthy and deserving but who will not be officially recognized.

We stress, however, that the true reward for accomplished services in this great activity is the joy of "giving." No material trophy will equal this satisfaction.

Recipients of Sets in Order Foundation's Silver Spurs awards will be chosen by an impartial selection board appointed by the Foundation. Nominations may be submitted at any time by anyone and should be sent in a separate envelope addressed to the Sets in Order Foundation, 462 N. Robertson Boulevard, Los Angeles 48, California. Reasons for nominations of individuals should be clearly stated. No discussion will be carried on relative to the nominations and, except for questions thought necessary from time to time by the selection board, those making the nominations will receive no acknowledgment.

Recipients for these awards can be professionals, non-professionals, teachers, callers, dancers or enthusiasts of the great Square Dancing activity anywhere in the world who have done much, unselfishly, for square dancing.

The first selections of the board have already been made and the actual announcement of names will appear in coming issues of Sets in Order.

ON THE COVER




"The Silver Spur" awarded for unselfish contributions in the field of Square Dancing was designed especially for this purpose by several outstanding artists. The Genuine Western Silver Spur mounted on the Plaque of Walnut symbolizes the achievement and expresses the thanks of all who Square Dance, to its recipient.

LET'S TAKE A LOOK INTO

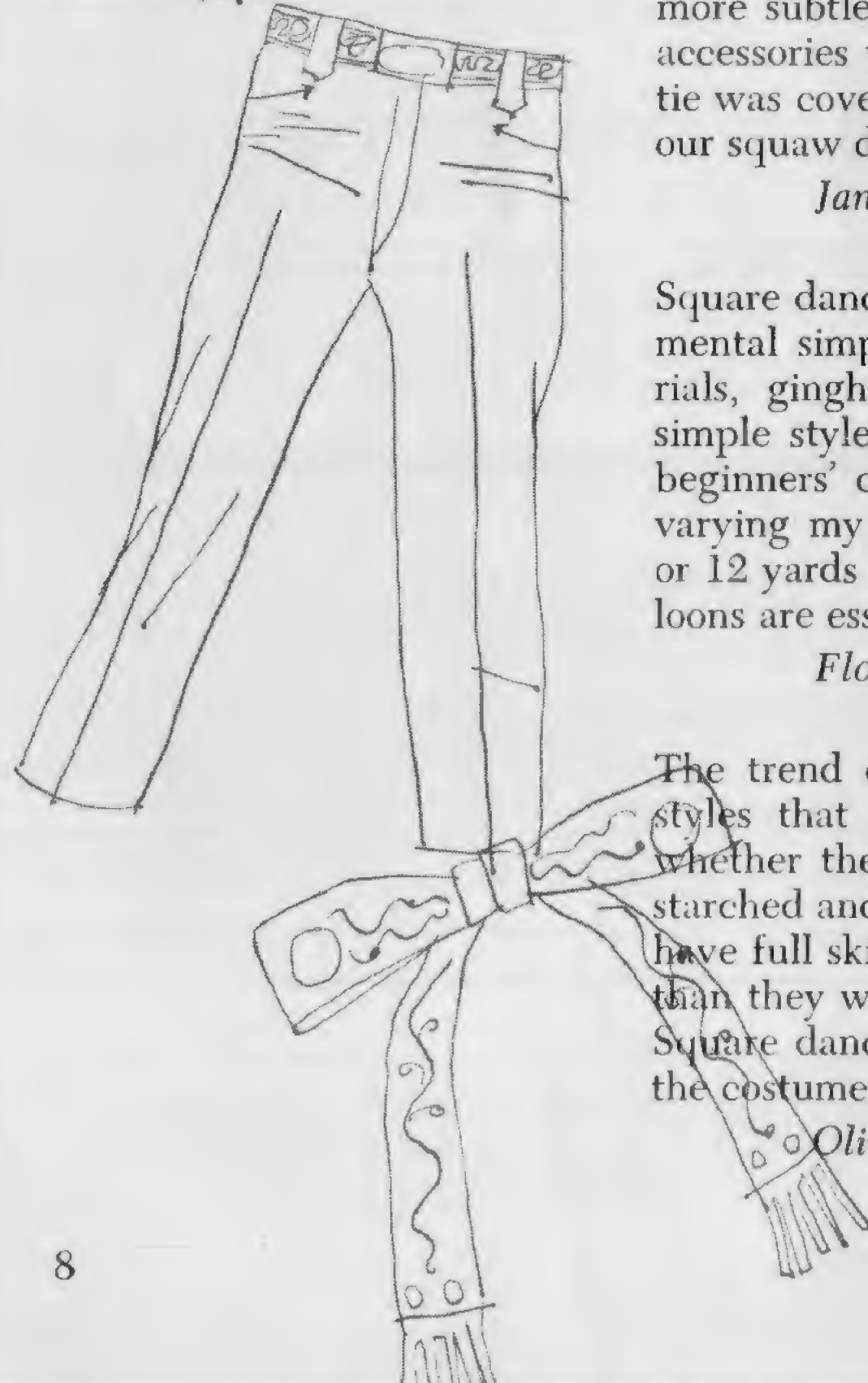
The Fashion Future

WHAT are they wearing on the square dance floor? What will they be wearing in the near future? We've asked some key people across country where they think we are going with our square dance fashions for both men and women. The answers follow:



Square dance fashion, like the dancing itself, has become a colorful thing. The dress that was born and raised in the Southwest and which is now known as the "Squaw Dress" is rapidly becoming popular all over the United States as a square dance costume. Some of the more obvious reasons are: its full skirt, the colorful braid trim which eliminates cumbersome jewelry, the outdoor and fun-loving look — a natural for square dancers everywhere.

Richard Barcelo, Dolores Resort Wear — Tucson, Ariz.



Squaw dresses and their offspring, the tiered skirt, seem the most popular, currently. Squaw styles show up in cotton prints, with little or no trim. There are frilly, tier-skirted nylons and separate tiered skirts used with blouses. Too, the custom of making a gent and his taw match, costume-wise, is still with us, only in a more subtle way. I saw a showing of square dance clothes and accessories which included men's ties in which the fabric of the tie was covered with the same sort of embroidered braid used on our squaw dresses.

Jane Black — Elkhart, Ind.

Square dancing is our American heritage. To preserve the fundamental simplicity of it all I stress the use of inexpensive materials, gingham, wrinkle-shed cottons and dotted-swiss, using simple styles and one basic color with an accent. Starting with beginners' classes, I try to show the value of a pretty dress by varying my costume each time. Full skirts (never less than 10 or 12 yards around the bottom), billowing petticoats and pantaloons are essential.

Florence Wagner — Milwaukee, Wisc.

The trend of square dance fashions will always be the same, styles that make your square dance styling more beautiful — whether they be in cotton that is always so perky when kept starched and fresh — or nylon, so party-ish and beautiful. Dresses have full skirts and a bit of frill here and there. They are shorter than they were a few years ago — but please, girls, not too short! Square dancing itself is beautiful and so much fun. The prettier the costumes, the lovelier the dancer and the dance.

Olive Allen, Parasol Originals — Inglewood, Calif.

of Square Dancing...

As Manager and Buyer of our Ranch Wear and Square Dance Depts., these are my ideas on the subject of fashions. We find the important trend in square dance fashions to be towards comfort and coolness in materials and styles. We also find our customers wish very bright and colorful clothing but made from light weight durable fabrics.

Jessie Blaylock, Barney's, Inc. — St. Louis, Mo.

So far the fashion trend in the Palm Beach area apparently is not too important to dancers. Aside from ordinary street wear, medium-priced squaw dresses are mostly in evidence for the women. Strangely enough men are more inclined to dress up in western wear. If there is any trend at all, it is influenced by Western styles.

Mary Leitheuser — Lake Worth, Fla.

I would say that the most important trend has been to the more authentic Frontier styled garments. By that I mean the Bib front and the lace-front shirts and the tight-legged, inside-the-boot trousers.

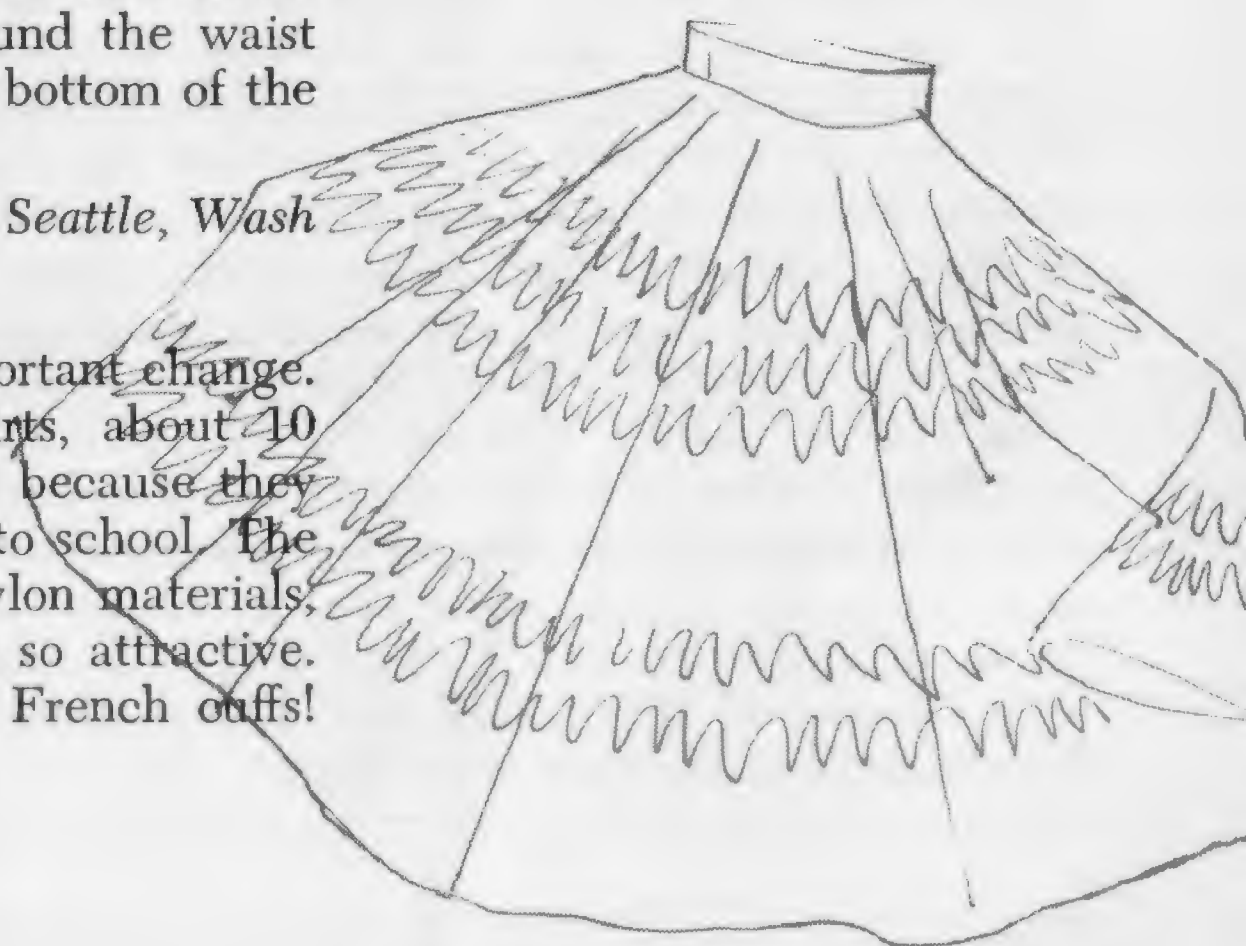
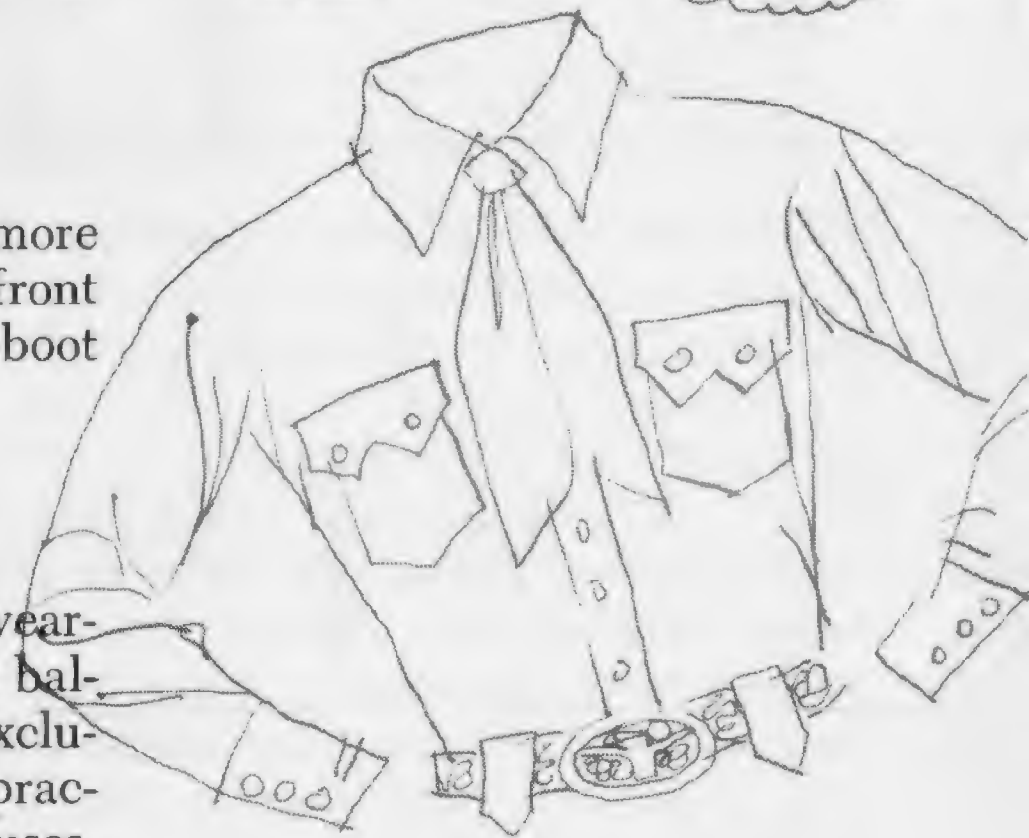
N. Turk, Western Tailor — Van Nuys, Calif.

I think one important factor we notice is that the girls are wearing their fancy nylon party dresses a longer length — long ballerina. They go all out for nylons and wear them almost exclusively for special dances. For classes, workshops and club practice sessions, they wear just cottons and skirts and blouses. Squaw dresses have not gone over here in the Northwest at all like they have in other areas. Our girls also like lots of fullness in their skirts and lots of petticoats, but not so much bulk around the waist. Our petticoats with the top fitted around the waist and hipline with gradual fullness extending to the bottom of the skirts have been most popular.

La Verne Riley — Aqua Barn Dress Shop, Seattle, Wash

I think the trend to shorter dresses is the most important change. And all the bouffant petticoats! The shorter skirts, about 40 inches from the floor, are loved by my teen-agers because they can be worn for many occasions, and in the end—to school. The same with our fluffy-ruffled petticoats. We like nylon materials, too. The new western shirts are so practical and so attractive. Pastel shades in cottons with a satin stripe, and French cuffs!

Estamae — Pueblo, Colo.



The Spotlight

Shines on . . .

SOME CALLERS IN CANADA



—Photo by W. Cunningham

• RUSSELL LUMSDEN, Vancouver, B. C.

Russ was first exposed to square dancing at the Vancouver Parks Board open air dances in the summer of 1947. Two years later he joined the newly-formed Gingham Swing 'Ems, now Vancouver's oldest club. When the club started public square dances that winter, callers were badly needed, so Vivian Prentice literally pushed Russ into calling. For a couple of years he continued calling the Eastern style singing calls done in Vancouver at the time, many along the lines of the squares popularized by Floyd Woodhull.

At that time Vancouver had heard very little of the Western style of dancing. However, all that was changed when Bill Mooney of California visited Vancouver in June, 1951. He introduced the Western style and that was a turning point in Russ' calling and also his ideas on square dancing. He became keenly interested in it and tried to spread its popularity. Soon Russ was calling every night of the week.

In 1953 he helped to form the B.C. Callers' & Teachers' Assn., and that same year attended June Asilomar—an unforgettable experience, he says. Upon his return home he was happy to be associated with Bob Osgood and Viv and Pete Prentice in the 2nd annual edition of the Totemland Square Dance Institute.

The next year illness cut short Russ' participation in the Vancouver square dance picture, and he was forced to take things easy for a year or so. That is all now in the past and Russ is again doing a fine job calling, and dancing two and three nights a week. He continues to do everything he can to help the movement in its continual growth in the Vancouver area.

• JOHN MOONEY, Victoria, B. C.

John's calling experience dates back to 1951, when he and his wife, Alice, had joined with a group of neighbors to form a club dancing to records. It was John's job to M.C. the dance, and being up on the stage with a microphone in his hand was just too much temptation. He had to call.

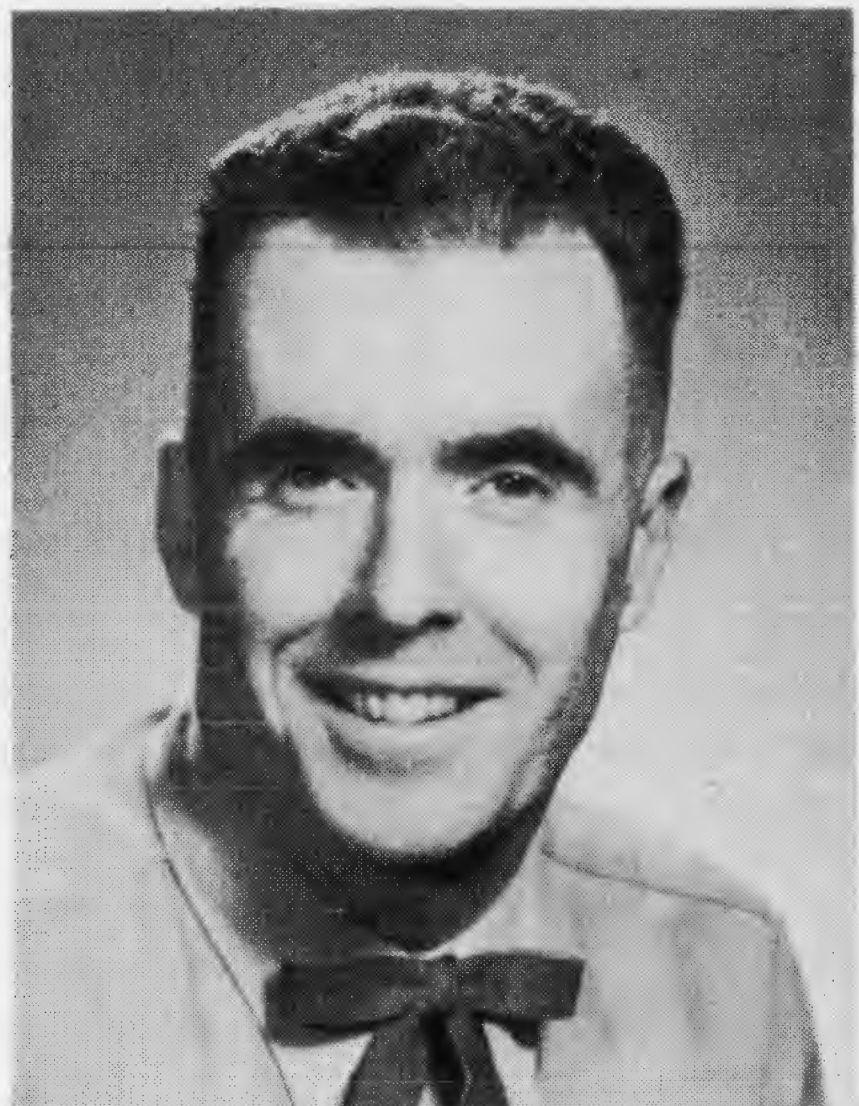
Great encouragement was given the fledgling caller by Heber and Mira Shoemaker of Seattle, as well as by Ed and Dru Gilmore at the August, 1953, Asilomar, and again in 1954. In 1955, John and Alice followed Ed to his institute at Steamboat Springs, Colo.

At this point John is really up to his eyebrows in the square dance activity, calling four nights a week; conducting a beginners' class each year. This year the beginner class numbered 20 squares.

John enjoys doing both patter and singing calls and he and Alice teach the rounds, also.

For his daytime job, John is a sawmill supervisor at the B.C. Forest Products Plant in Vancouver.

"John"



How Long Since You Danced THE DOUBLE SQUARE?

LOOKING for something new and different? Well, here's a deal that's certainly not new but it's different if your gang hasn't tried it out. It's the old Double Square, a more common name for an aristocratic family of dance formations known as the "Royal."

Most leaders use the formation as a gimmick or stunt — good for a "one-shot" with many groups. However, variations of the idea develop endless opportunities for the unusual in exhibitions and demonstrations.

An "Old Timer" tells us that the first "Royal" he saw was in Canada quite a number of years ago. In this particular dance, he tells us, the eight couples who formed two squares were combined into a single square. Each position in this economy-size quadrille was filled by two couples standing side by side. Each man had his girl on his right side. By putting the nearest arm to that partner around that person's waist the two are considered one person. Of the two couples standing next to each other in number one position, for instance, the couple on the left side becomes "Man No. 1" while the couple on the right is now "Lady No. 1." All calls are executed as nearly as possible in the usual way with the free hand of each person being the one hand that person contributes now as one half of a couple.

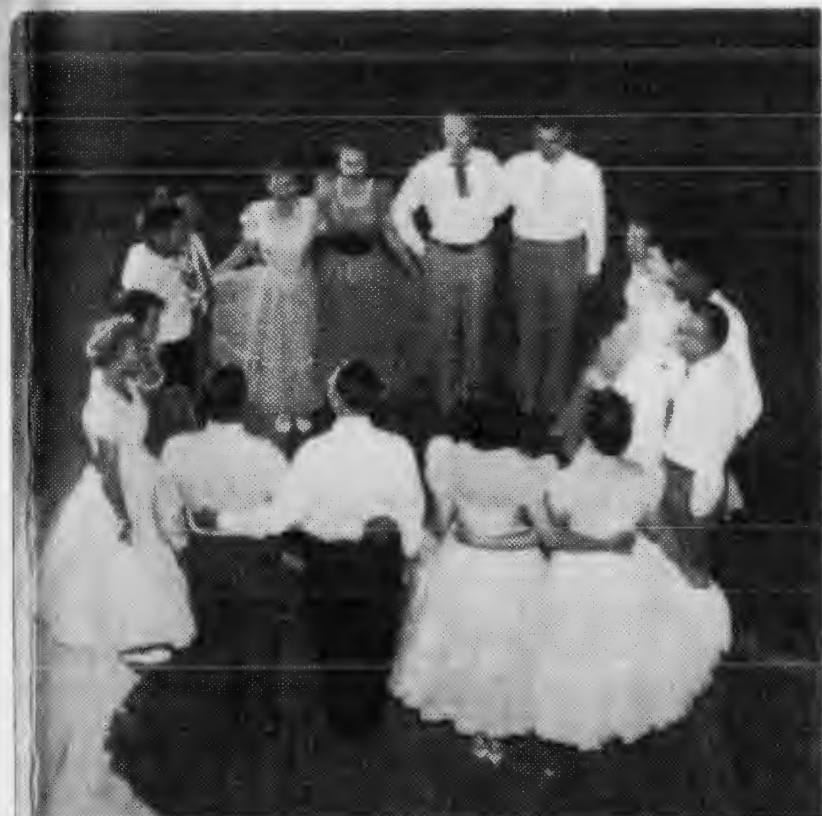


"Honor your partner."

The pictures on this page show another form of the Double Square. Here the two men in any given position in the square become one man and the two ladies become one lady. Altho' it's a larger size square and a bit more bulky to say the least, almost any standard pattern can be used with a bit more time allowed to execute each figure. For that reason, as a rule, patter calls are more adaptable than singing calls.

Fairly simple patterns include the basic allemandes and line figures. The Grand Square (slowed down a "smidgen") is real spectacular. If your group hasn't already worked this novelty to death—give it a *short* try. It can be quite a challenge and at times is really spectacular.

"Allemande left with the old left hand. It's a right to your partner."





Left: California square dancers will probably recognize the lady at the left of the picture. She is Mildred Buhler, late of Redwood City, Calif., and now a resident of London, England, where, of course, she has a hand in the square dance activity. In the checked shirt is Rusty Moyses, caller for the Circle Eight Club, Streatham, London.

Above: This is the Chicks and Hicks Square Dance Club of Tucson, Arizona, who square danced in a movie filmed there last fall, called, "The Broken Star," with a setting in 1885. "Skipp" Barber was the caller for the group in the movie. Note "old-time-y" costumes.

Right: Swing 'Em in Gingham of Detroit, Michigan, pause long enough in their square dancing to munch lunch at the Lasky Recreation Center. Art Carty is caller for this group; Bud Gray is President.
—Photo by Stan Kenn





Your Week at ASILOMAR . .

AFTER a wonderful evening of Square Dancing did you ever leave the hall with regret that your fun had only just started? Have you felt that the brief period of three hours at a dance was "just too short a time to get to know folks well"?

Dancers who have attended Sets in Order Institutes at Asilomar leave at the end of the week of dancing fun with a true sense of accomplishment.

In a way a good part of this feeling results from the dances, for there is always enough material in the line of Square and Rounds that are presented to keep you supplied for quite a while. But more important than this are the Square Dancers from almost every State and Province who come with an expectancy of fun and add so much in the way of lasting friendships and true *Square Dancing* experiences.

Asilomar is Sets in Order's method of putting editorials into action and you'll never fully realize such a complete sense of belonging to the Square Dance movement as when you've checked your worries at the door and become one of us out there dancing on the floor. Here are a few of the features that will be attracting folks to the 1956 Sets in Order Institutes:

Dates Related to the 5th National Square Dance Convention in San Diego:

San Diego is just a day's drive along the Pacific Ocean to the Monterey Peninsula—Home of Asilomar. The dates of the Convention are Friday, Saturday and Sunday, June 22, 23 and 24. The first session at Asilomar begins after noon on Tuesday, June 26, and ends after noon on Sunday, July 1. Dancers who have more time to spend for sightseeing in Southern California will find the second session starting Monday after noon July 2nd quite convenient. This session ends Saturday noon, July 7. The Third Institute runs from July 29 thru noon, August 3.

Special Idea: In several areas Clubs and Associations are holding dances and various events to raise funds to send their caller or officers to the Convention and to Asilomar. Every area will benefit from the experiences of such wholesome representation.

Asilomar Is for Dancers and Leaders Alike

The average Square Dancer attending an Asilomar Institute has been dancing about 2½ years. Dancers who have a sound knowledge of the basics, enjoy new figures along with the older favorites and find pleasure in the more danceable rounds will find these Institutes designed for them. Callers and teachers find that in addition to the techniques and styles of instructing and calling demonstrated by the faculty the special courses for callers and round dance teachers are most helpful.

Children at Asilomar

They're there—but you won't know it. They will be having a ball under expert supervision with a special program all their own. Activities are carefully planned for all age groups starting at 5 years.

Here Are Your Faculty Members for Each Session:

1st session—June 26-July 1, 1956: Bob Osgood, Joe Lewis, Ralph Maxhimer, Bruce Johnson, Terry Golden, Bob Ruff, Jay Orem.

2nd session—July 2-July 7, 1956: Bob Osgood, Joe Lewis, Ralph Maxhimer, Bruce Johnson, Terry Golden, Bob Ruff, Jay Orem.

3rd session—July 29-Aug. 3, 1956: Bob Osgood, "Jonesy" Jones, Frank Hamilton, Arnie Kronenberger, Bob Ruff, Jay Orem.

Brochures — Application Blanks — More Information:

The Summer Asilomar Brochure with application blank was included in the February issue of Sets in Order. If you need a copy or wish one for a friend be sure and write today. Your special questions regarding any phase of the institutes will be welcome.

FROM SAN DIEGO HEADQUARTERS - 5th NATIONAL CONVENTION

PRESS TIME BULLETINS

YOU remember — the 5th Annual National Square Dance Convention — Balboa Park, San Diego—June 22-24, 1956. And here's the latest . . .

CLUB PRESIDENTS MEET

In January, new Club Presidents from all over San Diego County met to be indoctrinated with the status of the National Convention and ideas for California Hospitality. All will be assigned to committee work, the local registration contest, and sales of program ads. Everybody's gonna be busy!

CALIFORNIA ADVISORS

The nucleus of San Diego Workshop Chairmen is augmented by advisors within the state and outside, for the various departments. Bob Osgood will work with Ken Dobler on Squares; Frank Hamilton will help Bill Stone on Rounds; Ralph Maxhimer with Tom Smart will work on the Cavalcade which will present square dancing as it is done across the country, and on Exhibitions. National Advisors will be soon announced.

WORKSHOPS, CLINICS, EXHIBITIONS, ETC.

Workshop and Clinic sessions, and panels will be scheduled mornings and afternoons during all three days of the Convention. Impromptu dancing will also be in progress for those not attending the Workshops. Exhibitions and Demonstrations will take place in Balboa Bowl on mornings, afternoons, and evenings. Round dancing is to be integrated with the regular square dance sessions. Contras and Quadrilles are also scheduled.

OLDEST SQUARE DANCER

George Singer of Tucson, Arizona, 87 years young, has been appointed Honorary Vice Chairman of the Convention Reception Committee, to assist Howard Dudley, Local Chairman. "Pop," as he is affectionately known by his many friends, officially represented Tucson at the Oklahoma City Convention and will repeat at San Diego. Anyone care to challenge his record—75 years of continuous square dancing—and still going strong?

OKLAHOMA RESERVATIONS RECEIVED

Reservations have been received from the mammoth Oklahoma Caravan — over 70 cars coming out en masse with Howard Thornton as Caravan Director. Their plans to descend on Tucson June 19 necessitated the Trail Dance scheduled for that city being pushed ahead to June 19-20. The Oklahoma delegation dinner on Friday evening in San Diego is being planned by Chairman Thornton.

"PAPPY" SHAW TO BE PRESENT

A National Convention wouldn't be right at all without the presence of Dr. Lloyd "Pappy" Shaw of Colorado Springs, who has been appointed National Host. He'll be on the front line with a hand-clasp and will participate in panels, etc.

MICHIGAN GOVERNOR, TOO

The Governor of Michigan, G. Mennan (Soapy) Williams, is a part-time square dance caller, too, and has indicated his tentative acceptance of the invitation from San Diego to attend the National Convention with the Michigan delegation.

ADMONITION TO CALLERS

Callers desiring program spots are asked to accompany their requests with registration cards. In case of last-minute changes of plans, full refunds will be allowed upon five days' notice. This will assure all callers a fair chance to appear on the program.

PROGRAM ADS AND BOOTH SPACE

Program ads are pouring in at Convention Headquarters. Those who desire space in the program should send in their applications immediately. The deadline is May 15, 1956. 7500 programs will be printed by offset and will sell for 25c. Booth space will be limited, preference being given to national concerns. Selling in booths will be permitted by special arrangement with the City Park Department of San Diego.

General Chairman of the Convention is Bud Dixon, No. 5 Second St., Chula Vista, California. Direct your inquiries to him and he will channel them to the proper spots.



Dancing in Hawaii has Gone...From **HULA to HOEDOWN**

By Hon Wa Wat, Honolulu, Hawaii

WHEN one thinks of Hawaii, one normally thinks of the hula — the dance of the Islands. Today, square dancing is taking its place alongside the hula in Hawaii.

Introduced to the Islands during World War II by servicemen and war workers, square dancing was a prominent and popular activity of the USO. After the war, Island residents became more interested in the dance, and by 1951, several groups were formed.

Many Sponsors

Classes and dances were sponsored by the City-County Board of Public Parks and Recreation, the YWCA, and the Armed Services YMCA. Soon Island youths were becoming adept at doing the allemande left and the do-si-do.

Among the early instructors of the dance was Doris Moses who taught at the YWCA and later, at the Central Union Church in Honolulu. Another was Alice Kalahui, Director of Music and Dance for the Recreation Board. Under her guidance and supervision, classes were offered at several parks and recreation areas. Today, the Board sponsors the McCully Recreation Center square dance group, the Aiea Quadrille Club and a monthly dance at the Ala Wai Clubhouse.

Hayseeds Are Oldest

Several other groups have been organized and are quite active. One of the oldest and most active is the Hayseeds Club in the Pearl Harbor area. Calling for the weekly dance of this group are Dick Weaver, Frank Waters, and other members. In the rapidly growing suburb of Kailua, the Country Cousins hold a

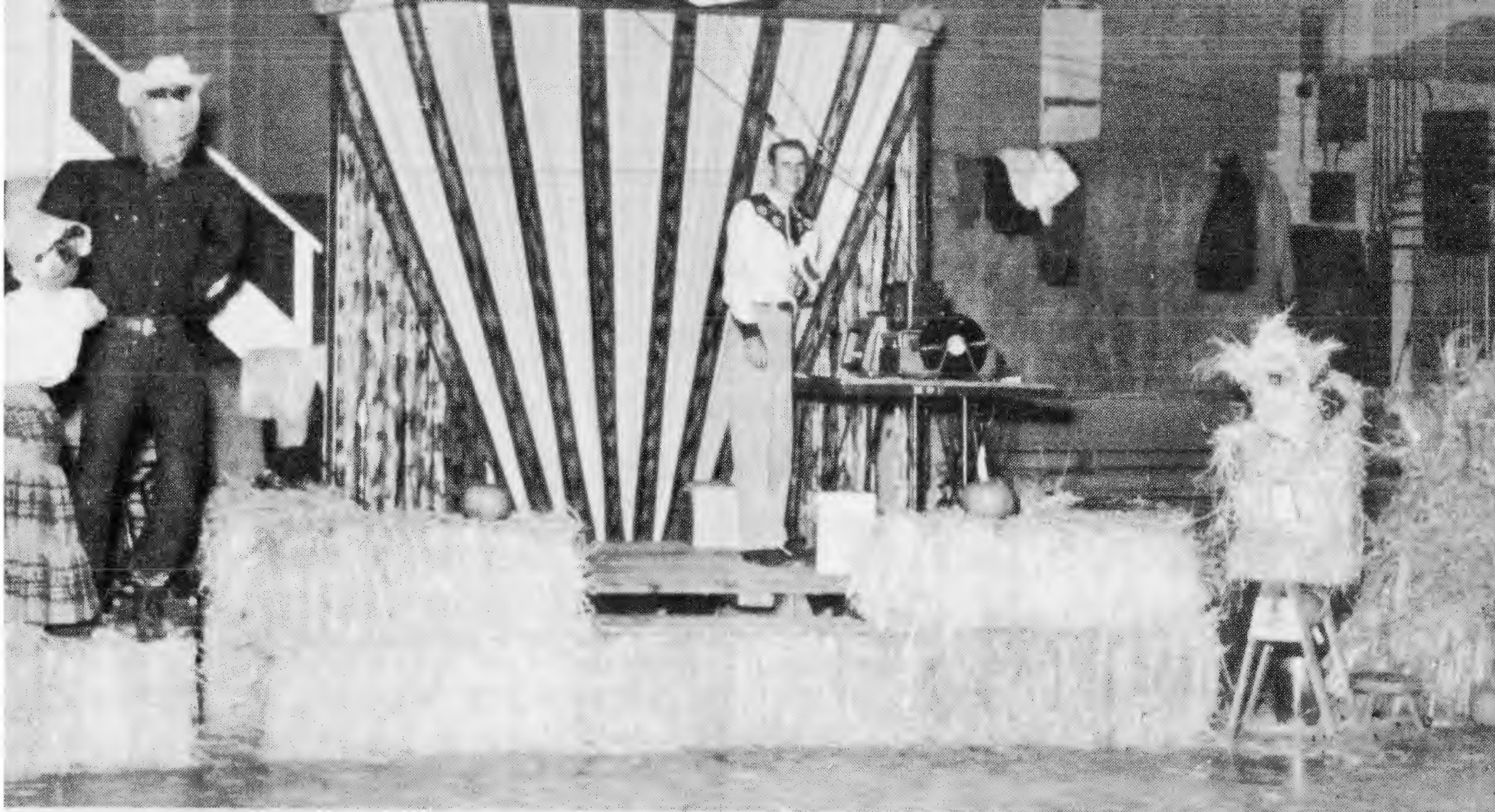
monthly dance at the Kailua High School. Irving Smith and Jim Graves are the callers for these monthly dances.

Sponsored by the Young Adult Department of the YWCA, is a group of young men and women called the Jeans and Janes. This group was organized in 1952 following a series of classes conducted by myself under the auspices of the Young Adult Department. Today, this group meets at the YWCA on the second, fourth and fifth Fridays. Usually I call the dances, but several members of the group are now learning this art.

On Sept. 19, 1955, the Hawaii Federation of Square Dance Clubs was born under the advisorship of Ken Best of Little Rock, Arkansas. Officers are Ken Best, myself, Tyoo Kang, Mildred Webster, and Jackie Spencer. The first Round-Up was held on November 19 in Honolulu, with 15 featured callers on the program, and after the dance a Breakfast was held at Kelly's. These Island-Wide Round-Ups are scheduled for each quarter. Much credit for the success of the Federation goes to Jim Foti and Jean Comer.

Island residents of many races today join with newcomers from the mainland at the popular square dance gatherings. It is not uncommon to see people of Chinese, Japanese, Hawaiian, Portuguese and other ancestries dancing alongside people of European ancestries. It is also not uncommon to hear some of the dances called with Hawaiian words added to them!

Yes, the hoedown today has taken its place alongside the hula in Hawaii.



Genial M.C. for the Chinook Fall Festival was Ted Babiak (Asilomar, June, 1955). He's the good-looking guy on stage—no, the one in the middle of the picture. The couple on the left just blew in from Alaska and brought along their genuine straw cow who is calmly munching on hoedowns.

COOPERATION DOES IT!

By Ed McPherson

THE Hi-Line Area Square Dance Council decided to hold a Fall Festival in Chinook, Montana, last fall at the local High School Gym, the proceeds to be divided equally between the two hospitals in Havre, Montana, which serve the area.

Everyone Helped

Members of the Chinook O-Johnny-O Club served on the arrangements and decoration committee, aided in the background by Les Van Weschel, president, and Jerry Pladson (that's a she, Mrs., that is, and durn' pretty, too), secretary of the Council.

Callers were invited to donate their services for the evening and Kenny Hagan, Big Sandy; Bud Seelinger, Havre; Jack Kelly, Harlem; Joe Vanek, Danvers (it was only a couple of hundred mile jaunt for Joe); Bertie Moore, another "she" from Great Falls, 136 miles away; Ted Babiak and Ed McPherson, Chinook, responded with enough material to keep the floor jumping from 8 to 12.

Well, Chinook is only a little town of about 2400 but the whole area co-operated beautifully as usual, and 300 people, including 24 squares of dancers—that's right, twenty-four and no/100 squares, turned out for a swell evening. The after party, did you say? By golly, we had one, even if we had to make advance arrangements for a restaurant (Hiner's) to stay open after midnight, and get special permission from the city Dads to dance downtown until 2 A.M. The restaurant let us use their banquet room for the after party and the dancers kept the floor packed right up to the deadline, 2 A.M.

Event Successful

The gate receipts were \$166.00 and after expenses plus a little assist from the surplus, we made on another dance in the area, \$151.34 was available to be channelled to the two hospitals benefited.

I tell you—square dancers are the co-operatin'-est folks anywhere!



—Photo by John Ehrmann

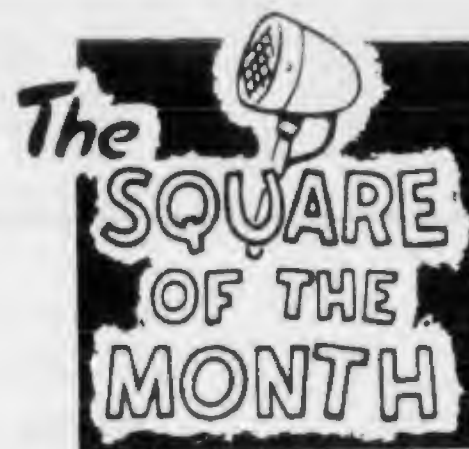
BIRDS OF A FEATHER

By Dan and Madeline Allen

Music: Any good Hoedown.

Head two gents will swing the boss
While the side two ladies chain across;
Chain them across in the usual way
Finish it off with a half sashay.
Couple number one will lead to the right
Circle half, don't you blunder,
Outside arch, inside under.
Separate, stand four in line.
Third couple do a half sashay
Lead them on out to the left that way
Split that four, go 'round two
And circle up eight, that's what you do.
Once around, you're doing fine,
Break the ring, stand four in line
Like birds of a feather

Four gents in one line; four ladies in the other.
Forward eight and back together
Center four will pass thru
Split the ring and around just one.
Into the middle with a right hand star
Once around in the center of the land,
Find your corner, left allemande
And walk right in to a right and left grand.



CALLER OF THE MONTH

ORVELL ESSMAN

Richmond Heights, Mo.

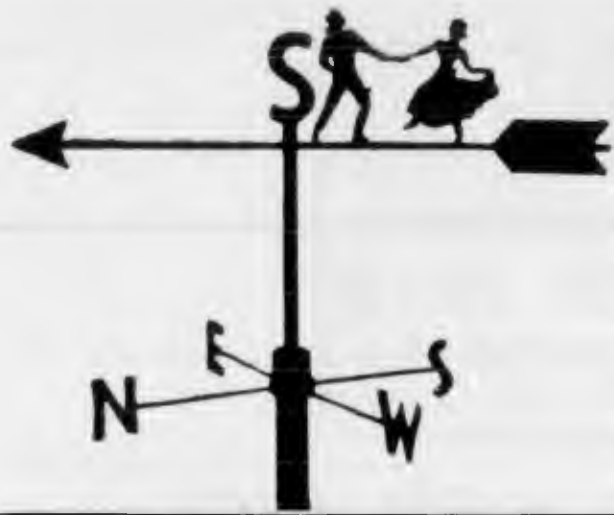
ORVELL ESSMAN is a native Missourian and his first connection with square dancing was as a guitar player for Ozark square dances. Orvell didn't learn to do the dancing part, however, until exposed to the Western style at a PTA meeting in 1947. He called his first tip in the fall of 1949 when a group of PTA patrons met to square dance to records. His first public square dance was on New Year's Eve, 1950, and he's celebrated by calling on each New Year's Eve since, for the same group.

In a short time, Orvell was working with several classes and has been calling an average of four to five nights a week for the past five years. This makes a real busy schedule for him, what with PTA activities, serving on the Deacon's Board at the Presbyterian Church, and spending nine hours a day as an assistant superintendent at the Measuregraph Company.

Orvell feels that his early experience as a school teacher has helped a lot in teaching square dancers. He has been instrumental in setting up a teaching program in the St. Louis area as Chairman of the Standardization and Education Committee of the Callers' Guild. He has conducted a monthly Square Dance Workshop at meetings of the Greater St. Louis Folk and Square Dance Federation, and is a past Chairman of the Callers' Guild.

He calls regularly for four clubs in the area, plus alternating with other callers for several other clubs, attends as many Festivals and Conventions as time will permit, and calls frequently for out of town groups within a day's drive of St. Louis.

Orvell and his wife, Edna, love to get an occasional opportunity to attend a square dance as *dancers*. Sonja, their 18-year-old daughter, is an ardent square dancer; John, 13, and Donald, 12, are students of guitar and accordion.



ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Washington, D. C.

Forty dancers from Pat Paterick's Foot 'n' Fiddle and Potomac Promenaders Club from Arlington, Va., allemanded and spun in the President's Pageant of Peace Program. The colorful whirling costumes vied with the brilliance of the decorations. The Pageant includes dances in native costume presented by the foreign embassies in Washington. The Voice of America selected a few of the numbers, including the square dance, for broadcasting abroad. No doubt the allemande and do-si-do will be incomprehensible terms to the people of Indonesia, but the zest and enthusiasm can be universally understood as typically "Americana."

Texas

Valley Square Dance Association elected the following officers for the 1956 season at their January dance, held in Brownsville: Paul Pless, Brownsville, Pres.; Odd Nunn, Edinburg, Veep; and Mrs. M. R. Davidson, Edinburg, Secy.-Treas. The Valley Association consists of all the clubs in the Lower Rio Grande Valley.

For your Texas Calendar. The Four States Square Dance Association will present the 5th Annual Spring Festival on March 30-31. The Friday night dance will be held at the Pavilion, Spring Lake Park; the Saturday P.M. workshop and night dance at the Agriculture Bldg., Four States Area Fair Grounds, Texarkana. The Rhythm Outlaws from Dallas will be the featured music.

San Antonio now boasts a branch of the Bachelors 'n' Bachelorettes, International. Their first meeting brought out over 4 squares and they meet every Thursday at the Community Center. Callers Johnny Mathis and Jim Kessler are serving free until the club gets firmly established, proving again that "callers are grand people."

Mid-Tex Square Dancers' Association plan their Annual Spring Membership Dance for the Austin City Coliseum on March 24. Another item for your Texas Calendar.

Arkansas

More officers. The Arkansas Callers' Club elected new ones for the coming year. They are: Gene Walden, Pres.; Finos Wynne, 1st Veep; Charlie Van Meter, 2nd Veep; Jack Strauss, Treas.; and Mrs. Homer Clampitt, Secy. The club will sponsor dances in Little Rock the first, third, and fourth Saturday nights. The proceeds are to be used for newspaper and other advertising in promoting new classes. The second Saturday night was set aside to visit with various clubs throughout the state.

Michigan

And again — it is the time for new officers. These are for the Michigan Square Dance Leaders' Assn. and they are: Robert Darby, Pres.; Clarence Williams and Dave Mitchell, Veeps; Peggy Durham, Recording Secy.; Elsa Erwin, Corr. Secy.; and Dick Backus, Treas. The election meeting was followed by an afternoon and evening workshop instructed by Manning and Nita Smith of College Station, Texas.

The Federation of Western Type Square Dance Clubs will hold their second dance of the season at Cannon Memorial Hall, Detroit, on March 31st. (For the Michigan Calendar). Joe Lewis, the Dallas Thrush, will call. All Member Clubs should register new members with the Treasurer of the Federation so everybody will have membership cards to get in the doors at the Lewis dance.

North Dakota

Clarence Burdick, President of the North Dakota Square Dance Assn., took mid-fiscal-year stock of the accomplishments of that organization, in January. He reported that (1) Club membership in the association has more than doubled; (2) they have held a state festival; (3) they have started the publication of their newsletter, Prairie Squares. They consider these items pointers towards still greater promotion of North Dakota square dancing in the future.

Kentucky

Guiding the Tuck-Anna Square-A-Bees (yup, that's right!) for the next season will be the W. H. Snooks, Edward Flamms, and Gil Heibs'. The club dances at the YMCA in Louisville.

Indiana

The Duneland Callers held their annual election on December 4 at Memorial Park in Michigan City. The new officers are Norm Koch of La Porte; Dean Scott, Michigan City; Bourbon Calvert, Michigan City; Joan Ireland, Valparaiso. At this same meeting it was decided that out-of-town caller visits will be cleared thru the callers' club, which will publish a list of dances to aid clubs in planning their dances. It was further agreed that no more than one special dance a month will be given. A splendid display of co-operation was shown by all clubs.

The Pine Lake Promenaders held a square dance on January 16 at the Notre Dame School, Long Beach with Frank Lane as guest caller. Among the 22 sets attending were dancers from Chicago, Hammond, Valparaiso, South Bend, Mishawaka; and Fort Wayne, St. Joseph, and Benton Harbor, Mich. Chairmen for the evening were John Hacker, Jr., and Mrs. Clara Hauser.

Idaho

Note for your Idaho Calendar, come April, for on April 27 the North Idaho Callers' Council will hold its annual spring festival at the Ivalee Dance Hall four miles east of Post Falls, on U.S. Highway 10. Dancing will start at 8.

Connecticut

Earl Johnston of Rockville was elected president of the Connecticut Square Dance Callers and Teachers' Assn., Inc., at that group's annual meeting in January. Other officers are Ralph G. Sewet, Jr., Veep; John Mead, Treas.; Marjorie Baechler, Secy.; Kip Benson, Member-at-Large. Bob Brundage, immediate past president, will serve a 3-year term on the board of directors. The new president was one of four callers who won \$250.00 scholarships to the National Convention in San Diego at the Atlantic Convention. Membership of the group, now in its fourth year, numbers about 50 state callers. Meetings are held monthly, alternating between business and workshops. Special projects include a Schools' Committee working in liaison with public school physical education instructors, and a state festival held annually.

Arizona

For your Arizona Calendar. The 6th Annual Yuma Assn. Festival will take place on April 6-7-8. The Warm-Up dance will be on April 6; the Hoedown Breakfast, Workshops, and Grand Ball on April 7; the Farewell Breakfast on April 8.

The Eighth Annual Southern Arizona Square Dance Festival at Tucson on January 20-21 turned out to be a lively affair with a large attendance. Lindsey Smith was Festival Chairman; MC's included George Clauson (called the "Granddaddy of Arizona square dancing"), Dave Neal, Perry Morgan, Smith, Bob Osgood (who also conducted a P.M. Workshop), and Skipp Barber. Round dances were conducted by the Clem Marcoes, Helen Weigmink and Jack Weasner, Bud and Lil Knowland. The After Party took place at Alice Vail School.

Kansas

Harper Smith from Celina, Texas, called two dances at Wichita recently. One was for the Moose Club with 35 squares present. The other was at the Circle T with 45 squares. Harper's easy, flowing style was a delight to all present.

Oregon

The YMCA World Fellowship Square Dance Jamboree held in Salem was a caper-cutting success. The 13 callers came from all parts of the Willamette Valley and set the dancers on fire with their enthusiasm and punch. M.C.'s Mose Van Dell and Clyde Charters put the show on the road and rattle-banged it through the evening. Balcony spectators had a first-class eyeful of real, uninhibited square dancing under the right leadership. During the intermission the Salem Folk Dancers kept the crowd in happy mood with their exhibition dances. For refreshments; ham sandwiches, cake, coffee, and punch. Folks enjoyed themselves so much that some were still dancing when the "Y" threatened to turn out the lights. In the picture the dancers are lined up for one of their brief static moments of the evening.



SUBMARINE WALTZ

Record: "Waltz of the Roses," Windsor 7627 and Coral 64074.

Position: Closed, M back to COH.

Footwork: Opposite, Directions to Man.

Musical Intro: One measure only. Wait.

1-4 Balance Fwd; Balance Back; Balance Fwd; Balance Back-Maneuver;

Step fwd twd wall on L, touch R by L and hold; step bwd twd COH on R, touch L by R and hold; repeat, but on last balance bwd, partners turn slightly to face LOD in semi-closed pos with lead hands well up.

5-8 Step, Swing, —; 2; 3; Step, Swing, Face-Touch;

Four slow steps along LOD, one step to meas with the free ft swung fwd slightly with toe pointed down. On last step, touch free L ft beside R taking no weight as partners face each other in closed pos, M back to COH.

9-12 Side, —, Close; Side, —, Touch; Side, —, Close; Side, —, Touch-Maneuver;

In canter rhythm (some use term "Slide and slide") step along LOD on M's L closing R to L on ct 3; step swd again on L, touching R lightly beside L on ct 3 without taking weight. Repeat figure in RLOD starting M's R. On last ct of meas 12, maneuver into pos for CW or R face waltz turn of next measure by pivoting so M's back is almost to LOD;

13-16 Waltz-Back, 2, 3; Fwd, 2, 3; Back, 2, 3; Face Wall, 2, 3;

Four R face (CW) turning waltz measures beginning with M's L ft leading backward in LOD as W steps R fwd between M's feet. Two complete turns. Measure 16 is optional twirl but must finish with M back to COH ready to balance fwd to start dance again.

Entire Sequence Is Danced 8 Times. No musical ending. If you can recognize the last time thru, twirl into Bow and Curtsy (M back to C) on meas 16. Record is too long and we suggest ending it at end of sixth time.

As Waltz Mixer—Waltz turn on 13-14; twirl W fwd LOD to next partner on 15-16.



THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

MARCH, 1956

TORRANCE TRAIL

By George Perry, Torrance, Calif.

1st and third give a little whirl around and around

With that pretty little girl.

Gonna promenade $\frac{3}{4}$ round with the big foot up and the little foot down.

Split those sides come into the middle and

Veer to the right to the tune of the fiddle

Gents hook left when you come down

And turn that pretty little line around.

With a half-sashay put the ladies in

Keep turning that line around again

Pick up your corner she's there too

Keep on going that's what you do.

With a half sashay the ends go in

Keep on turnin' that line again.

Head gents pick up your left hand boy

Keep turnin' that line around with joy.

Now break in the middle and form that ring

It's eight hands up in a great big ring.

Swing that girl at the side of you

It's around and around that's what you do.

First and third trail thru

To a left allemande and here

We go with a right and left grand.

Have original corners as partners.

ROCK AND REEL

Original by Jamie Newton, Decatur, Georgia

Music: Hoedown.

Allemande left with your left hand

Partners right and a right and left grand

A right and left you Rock and Reel

You meet your partner with a wagon-wheel

It's a wagon-wheel so you give it a whirl

And roll that wagon round the world

The ladies roll into a right hand star

Gents keep going the way you are

It's twice around the ring you go

And meet your partner for a dopaso

You dopaso with might and main

Partners left and the ladies chain

Chain 'em over and watch 'em go

Gents chain back on the heel and toe

Pick 'em off in a dopaso

Corner by the right and around you go

Left hand swing your own pretty maid

The ladies star the gents promenade

Go twice around to the same pretty girl

Shoot that star with a left hand twirl

Go once and a half and the gents star in

The ladies run around the outside rim

Go twice around in the middle of the town

Meet your partner with a left hand round

Go all the way round to the right hand girl

Take her in your arms and swing and whirl

And you promenade eight go round the world.

Repeat three times to get original partner back.

LEAD 'EM TO A LINE

By Johnny Davis, Covington, Ky.

Join hands and circle right

Circle right go halfway around

Reverse back go single file

Going to follow the leader about a mile

Head gents backtrack and

Lead 'em to a line.

Head gents backtrack and each person in turn follows after the one ahead. Head gents lead these people to a straight line in side positions, all face center.

Forward eight and back with you

Forward again and pass thru

Join hands and the ends turn in

Circle left in the middle of the ring

One time around

Go once around and pass thru

Allemande left with your left hand

New partner right and left grand.

This gives each man his original corner for a new partner. Repeat once for heads then twice for sides.

THE FIVE STAR SQUARE

By O. K. Insley, Englewood, Colorado

Intro

All eight balance all eight swing

Star by the right in the middle of the ring

Girls reach back with your left hand

It's allemande left go right and left grand

Hand over hand till you meet your maid

Take her by the hand let's all promenade.

Figure

Head two couples whirl away with a half sashay

And star by the right in the center that way

Turn that star three quarters round

And star by the left on the side of the town

One with two and three with four.

Back to the center and two ladies chain

Turn those girls and pass right thru to the

opposite two

And star by the left with the couple new —

One with four and three with two.

Come back to the center and the two ladies chain

Turn those girls and pass right thru as you

did before

And star by the left on the side of the floor

Come back to the center and star by the right

Go all the way round and home you go with a

left allemande

Give a right to your partner go right and

left grand

Hand over hand till you meet your maid

Take her by the hand let's all promenade.

Repeat for sides active.

Then any good break also any break may be inserted in center.

MISSISSIPPI SUZIE Q

Originated by Melvin Holly, Jackson, Mississippi

Any Introduction:

Figure:

Honor your partner and give her a swing

Promenade go round the ring

**Now one and three, wheel around and pass thru
Meet the next for a Suzie Q.**

Wheel around as a couple as in ladies chain
Couple 1 pass thru couple 4 and meet couple
2, couple three pass thru couple 2 and meet
couple 4.

It's your opposite right and right hand round

Partner left as she comes down

Back to your opposite with a right hand round

Partner left and turn her around.

Starting with opposite right, go around her,
then left to your partner all the way around,
right to your opposite all the way around,
and your partner left and turn around.

Couples 1 and 3 will be facing clockwise and
couples 2 and 4 will be facing
counterclockwise

Now face that couple and pass thru

Meet the next for a Suzie Q.

Couple 1 faces couple 2 passes thru 2 and
meets couple 4; Couple 3 faces couple 4
passes thru 4 and meets couple 2.

It's your opposite right and right hand round

Partner left when she comes down

Back to your opposite with a right hand round

Partner left like a left allemande

Walk right into a right and left grand

Right and left don't be late

Meet your partner and promenade eight

New partner is original right hand lady

Promenade go round the ring

Couples do not go home

Now the same old boys and a different jane

Wheel around, you're gone again

Pass right thru and meet the next for a Suzie Q.

Wheel around as a couple as in ladies chain
Couple 1 passes thru couple 4 and meet
couple 2. Couple 3 passes thru couple 2
and meet couple 4.

It's your opposite right and right hand round

Partner left as she comes down

Back to your opposite with a right hand round

Partner left and turn her around

Now face that couple and pass thru

Meet the next for a Suzie Q.

Couple 1 faces couple 2, passes thru 2 and
meets couple 4; Couple 3 faces couple 4,
passes thru 4 and meets couple 2.

It's your opposite right and right hand round

Partners left when she comes down

Back to your opposite with a right hand round

Partner left like a left allemande

Walk right into a right and left grand

Right and left don't be late

Meet your partner and promenade eight

New partner is original opposite lady

Promenade go two by two

When you get home, what do you do?

You'll swing her and she'll swing you.

Any Break. Repeat figure from beginning.
Any ending.

FOLLOW THE LEADER

By Bill Hansen, West Covina, Calif.

Promenade her single file

Lady in the lead and the gent in the aisle

All eight turn into a right hand star

Once around but not too far

Head gents turn back, follow the leader

Form two lines and make them neater

Forward eight and back like that

The opposite girl you box the gnat

Right and left thru, is what you do

Now trail thru, then turn back

Follow the leader on the inside track

Head gents center, a left hand star

The rest tag along the way you are.

It should be emphasized by the caller that the
dancers follow the leader in the proper se-
quence. There is a tendency for the girls to
step into the star ahead of their partners.

Head gents turn back, follow the leader

Your gals behind, I'm sure you need her

Pull her thru with your right hand

Box the gnat right where you stand

And away we go right and left grand.

LEFT-RIGHT BREAK

By George Perry, Torrance, Calif.

First and third with a half sashay

It's up to the center and back that way

Now pass thru and around one

**Come down the middle with a left-right thru
then turn back**

It's a pass thru and around one more

Come down the middle as you did before

With a left-right thru

Now turn back and pass thru

To a left allemande.

TORRANCE SASHAY

By George Perry, Torrance, Calif.

First and third with a half-sashay

Forward up and back that way,

Then separate go half way round

**It's a Left Hand swing when you come down
Same gal.**

Go twice around and that's not all

Then do-sa round that corner Squaw.

It's a half-sashay just one more time

Then separate and form a line.

With side couples.

It's forward eight and back you go

The Right Hand high and the Left Hand low

Now spin the ends and over they go

Orig. position.

Repeat for Second and Fourth couples.

All four couples with a half-sashay

Go up to the center and back that way.

Now separate go half way round

Gents on outside.

It's a Left Hand swing when you come down.

Go twice around and that's not all

Now do-sa round that corner Squaw.

It's a half-sashay that's what you do

Now swing that girl to the right of you.

Allemande left your corner Maid

Take your new girl and promenade.

Original Right Hand Lady.

ELSA'S SCHOTTISCHE

By Elsa and Art Erwin, Detroit, Mich.

Record: Lloyd Shaw No. X-74 "Elsa's Schottische."

Position: Facing, gent's back to center — inside hands joined.

Footwork: Outside feet—directions for gent—opposite throughout.

Intro: 4 measures intro wait 2 — balance apart, bow and together.

PART A

1-2 Grapevine, Left, Brush/Pivot; Grapevine, Right, Brush/Pivot;

In facing pos, step L to side LOD, cross R behind L, step L to side again and keeping weight on L foot, brush the R foot across at same time bring joined hands through between partners causing a pivot into back-to-back pos; still in back-to-back pos, grapevine to the right (step R to side in LOD, cross L behind R, step R to side) and brush the L foot around and across bringing the joined hands back between partners to cause pivot to face-to-face pos again;

3-4 Step, Touch, Step, Touch; Turn, 2, 3, Touch;

Step side on L in LOD, touch R to L, step side on R in RLOD and touch L to R; gent turn L face and lady turn R face in 3 steps to end in facing pos but his L and her R hands are joined. The steps for the gent are (L, R, L and touch R to L);

5-8 Repeat meas 1-4 starting with R foot and moving RLOD. End facing LOD in open pos;

PART B

9-10 Walk, 2, 3, Brush; Roll, 2, 3, Brush;

Moving fwd LOD walk three steps and brush the R foot fwd; the lady does a $1\frac{1}{4}$ L face twirl hands released while the gent walks around her in 3 steps CCW to end in banjo pos with gent facing center of hall.

11-12 Around, 2, 3, Brush; Around, 2, 3, Brush; Moving CW around each other $1\frac{1}{2}$ turns in two three-steps to end with gent's back to center in closed dance pos;

13-16 Two-Step; Two-Step; Walk, Walk; Twirl, 2, 3, 4;

One CW turn in 2 two-steps ending in semi-closed pos; walking slowly two walking steps fwd LOD; then the lady does two R face twirls in four steps under her R and his L hands and progressing LOD to end facing with inside hands pointed ready to start.

Repeat entire figure and end with one twirl and bow.

BREAK

By Stub Davis, Waurika, Okla.

**Allemande left, here's what you do,
A right to your partner, turn back two.
Go left, then right and listen to me
Turn half way round then go back three,
To a left and a right, then a left allemande
And the wrong way back it's a right and left grand**

BREAK

By Stub Davis, Waurika, Oklahoma

**Allemande left, and a right to your girl,
It's a wagon wheel and you make it wihrl.
Then fall right in behind your maid
In a single file you promenade.
Girls roll back and you weave that ring
All the way around 'til you meet again
Then swing with the right and all the way around.
To your corners all with a left hand around.
Go back to your partners with a right hand around,
Then back to your corners with a left allemande
And walk right into a right and left grand**

DOUBLE EAGLE RAG

By Rose Zimmerman, New York City

Record: Decca 29623.

Position: Closed; man facing LOD.

Footwork: Opposite throughout dance.

Measures

1-2 Walk, 2, 3, 4; Two-Step, Two-Step;

Walk fwd in LOD, L. R. L. R.

Take 2 two steps moving forward.

3-4 Walk, 2, 3, 4; Two-Step, Two-Step;

Repeat measures 1-2 finish facing center in semi-open position.

5-6 Walk in, 2, Pivot, Point; Turn, 2, 3, Touch;

In semi-open position walk into the center L. R. L. pivot in towards partner and point R to the wall. Solo turn out R. L. R. and touch L to R foot.

7-8 Two-Step, Turn, Two-Step Turn; Two-Step Turn, Two-Step Turn;

4 Two Steps turning CW.

9-10 Walk, 2, 3, 4; Rock, 2, 3, 4;

In semi-open position walk LOD L.R. L.R. Face partner in closed position M back to center. Man rocks back on L, fwd on R and repeat.

11-12 Walk, 2, 3, 4; Rock, 2, 3, 4;

Repeat meas. 9-10.

13-14 Turn, 2, 3, Clap; Turn, 2, 3, Touch;

Make a 3 step turn away from partner, Man moving L.R.L. to center — Lady to the wall. Touch R to L foot and clap. Now return to meet partner turning R. L. R. touch L to R foot, facing partner in closed position, Man's back to center.

15-16 Side Step, Side Step; Twirl, 2, 3, 4;

Take 2 Side steps moving LOD.

Then twirl the Lady under raised hand. Join hands (Man's L — Lady's R) to finish in original position.

Note: At the end of third chorus twirl the Lady 3 times.

PASS THROUGH ARCH TOO

By Art Matthews, Chicago, Illinois

**Two and four will balance, swing
Heads to the middle and back again
Now forward again and cross trail thru
Leave your partner, head for home, now
pass your own**

**Go all around the left hand lady
See-saw round your pretty little baby
Allemande left your corner maid
Head two couples promenade
Go all the way around the outside track
Sides don't stand go forward and back
Head two lead out to the right and circle
four half-way**

**The inside arch, outside under
Pass through across the floor
Arch up high for the outside four
Sides pass through, arch too
Heads under, arch don't blunder
Sides roam arch you're home
Heads circle three-quarters 'round
Now pass thru you're homeward bound
Split the ring and around just one
And home you swing, it's head couples swing
Sides to the middle and back again, etc.**

When the sides complete the figure, it's "All eight swing" and then into the break. At the completion of the break, call "Head two couples swing" and have the sides work the figure.

BREAK

**Allemande left from where you're at
Right to your honey and the gents stand pat
Pull her on by and the gents stand there
And chain the ladies 'round the square.
When you meet your own the ladies stay
And the gents chain round in the same old way.
When you meet your own you do-sa-do
Go once around on a heel and toe
Then Promenade . . . etc.**

PAPER DOLL

By Virgil & Mary Ann Knackstedt, Sidney, Neb.

Record: Paper Doll. Windsor No. 7633.

Starting position: Partners facing, both hands joined, M's back twd COH.

Footwork: Opposite footwork throughout dance, steps described are for the M.

Measures

1-4 Two-Step Left; Side, Close; Two-Step Right; Side, Close;

Do a two-step to L side in LOD starting L ft using short, light steps (or pas de basque); step to R side on R ft, close L ft to R taking weight on L; do a two-step to R side in RLOD starting R ft using short, light steps (or pas de basque); step to L side on L ft, close R ft to L taking weight on R and pivoting $\frac{1}{4}$ L to face in LOD in open dance position with inside hands joined;

5-8 Away, —; Step, Close; Together, —; Step, Close;

With one slow walking step, step fwd and diag away from partner to arm's

length, on L ft, hold 1 ct; step fwd in LOD on R ft, close L ft to R, taking weight on L; step fwd and diag twd partner on R ft, hold 1 ct; step fwd in LOD on L ft, close R to L, taking weight on R and turning $\frac{1}{4}$ R to face partner, joining both hands, M's back twd COH;

9-16 Repeat action of Meas. 1-8 ending with partners taking a loose closed dance position with M's back twd COH.

17-20 Side, Behind; Side, Touch; Cross Over; Face, —;

"Grapevine" — step to L side in LOD on L, step on R across in back of L; step again to L side on L, touch R toe beside L ft; release M's R arm from W's waist and exchange sides in two slow steps, R-L, W making a $\frac{1}{2}$ R turn under her own R and M's L arms to end facing wall, M making a $\frac{1}{2}$ L turn to end facing COH, resume loose closed dance position;

21-24 Repeat action of Meas. 17-20 starting on R ft and moving in LOD, ending with partners facing, M's back twd COH, both hands joined;

25-28 Side, Close; Side, Swing; Turn Away, 2; 3, Touch;

Step to L side in LOD on L ft, close R ft to L taking weight on R; step again to L side on L ft, swing R ft across in front of L while releasing leading hands and turning to face LOD; release inside hands and make a $\frac{3}{4}$ L turn away from partner with three steps, R-L-R, and touch L toe beside R ft, ending with partners facing some 2-3 feet apart;

29-32 Sashay; Two-Step; Around, 2; 3, Face.

Starting L ft and passing L shoulders, partners do a full sashay around each other with two two-steps and four quick walking steps, ending to face, M's back twd COH, both hands joined and ready to repeat the dance.

Perform dance for a total of four times. Ending with acknowledgment.

Note: If desired, this can be done as a "mixer" dance if the M progresses to the next W fwd in LOD at end of sashay during Meas. 31 and 32.

THE GAL THAT'S NEAREST YOU

By Chet Held, Portland, Oregon

First & Third it's back to back

Go three-quarters round the outside track

Now split that couple for a left hand star in the center of the town

Pick up your corner when you come down

Now the outside four roll back just one

Star promenade again we'll have some fun

Inside back out with a full turn around

Circle up eight when you come down

Circle left that's what you do

Gents swing the gal that's nearest you

Then circle left in the same old way

It's a whirlaway with a half sashay

Swing the gal that's coming your way

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Aloha! Square Dancing in Hawaii proves that not only Haoles but also Orientals, Hawaiians, and other racial groups love it, too. We danced with all of them and they show interest, enthusiasm and zest. Although their dancing is not the fast, furious pace that Southern California keeps, they are serious about being good dancers and they do a good job.

Hawaiian style shows some differences. They use the hand grip instead of the fore-arm grip, and they finish off the dance by balancing to each other instead of "twirling your girl." At first I had too many hands and feet, but after awhile I began to catch on.

Aloha to our "pardners" of the Islands, to the Hayseeds Club, the Ala Wai Club, the McCully Center Club, the Pearl City Club, and over the Pali at Kailua, to the Country Cousins. Thanks to all, we had a "whoppin'" good time on our visit.

Marian and Henry Vollack
Los Angeles, Calif.

Dear Editor:

... Thanks for Bob Osgood's editorial comment in December issue. I agree 100%. For a country of our size to send one lonely representative (to the World Music Festival) was rather sad. Wouldn't it be nice to send one representative to the Olympics? Will try to help your idea along by writing to the Ford Foundation and the State Department. Perhaps, if other square dancers would do likewise, the next World Festival will be adequately attended by U.S.A. representatives.

Miss M. Gene Frazier
Kalamazoo, Mich.

Dear Editor:

I could well sympathize with Frank Thomas' letter (Sets in Order, December, 1955) about the attitude of some dancers towards beginning callers. When I moved away from my home town I began to call square dances thru the years with different orchestras, as a guest caller. Thus I gained some experience. Then I moved back to my home town and joined two square dance groups. In one of the groups the members do the calling, but they are professionals. I was invited to call a couple of times in this group, but there was objection to my "practicing on them" . . . Because of this attitude . . . I have become conditioned against calling. All the joy I knew in it had vanished.

Mrs. Dorothy Warren
Saginaw, Mich.

Dear Editor:

On behalf of the members of the Spinning Wheel Club of Tucson, we want to thank you for the grand article and picture of our caller, Marie Gray (Sets in Order, January, 1956). You sure picked a winner to start off the year.

As you have honored her, so you have us, since to us she is always the "Caller of the Month"—every month. No one works harder to please the beginner as well as the experienced dancer than she does, and we again thank you for the well deserved recognition you gave Marie in your wonderful magazine.

Ed Stratman, Howard Gloeckle,
Clem Marcoe
Spinning Wheel Club,
Tucson, Ariz.

Dear Editor:

You say ("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order.") This shot should be worth at least a lifetime subscription to your magazine. I noticed in The Workshop section of your July, 1955, edition a break called Changing Tides, by Willis Brown. It was repeated without any changes in The Workshop section of the December, 1955, edition. What to my wondering eyes should appear in the January, 1956, edition? You're right, partner. With all due respects to Mr. Brown, don't you believe that it is time for a change from Changing Tides?

Lucien R. Gallais
St. Louis, Mo.

(Editor's Note: Omigosh! We goofed!)

(Continued next page)

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MORE LETTERS

Dear Editor:

. . . Your series of square dance styling and
movements is excellent. Looking forward to all
of the material consolidated in book form as
there will be a good market for such a book.

Mike Michele

Phoenix, Ariz.

(Editor's Note: At present we have no plans
for a book on Styling, but there may come a
day.)

Dear Editor:

I . . . read the article by Frank L. Thomas

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Material Never Before Published

of Thousand Oaks, California, on page 22 (Sets
in Order, December, 1955) and will say he is
correct as I had some of the same experiences
he has had this past three weeks. So-called
dancers and callers will give you more trouble
in any dance hall than the one that clicks his
heels and does a little shouting now and then.

I say let the beginners get on the floor and
give it a try and let the old timers help them
out. They will never try if you criticize them
before they try . . .

L. M. Ferguson

Detroit, Mich.

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LETTERS - Continued

Dear Editor:

. . . I really look forward to Sets in Order each month and they are read cover to cover. Everything seems to be going O.K. with our club and we are bringing in new members most weeks. I was surprised by your Editorial in the November issue. I thought it was only over here that we had trouble with bad presentation of Squares on TV and in the press, but I see you have your troubles, too.

Peter King
Ashford, Middlesex, England

SQUARE DANCE PROMOTION IDEA

Dave and Francie Gove in Seaside, California, have thought up a novel way of advertising square dancing — and Sets in Order — to their classes. Dave writes, "We have been using large bulletin boards, two of them, on our school stage. These boards are made of Celotex and measure 4x3 feet. They have many Sets in Order pages on them plus a complete copy of the magazine as shown in the enclosed snapshot." Dave and Francie are working mightily towards their Premium on the Sets in Order Premium Plan. This display helps.

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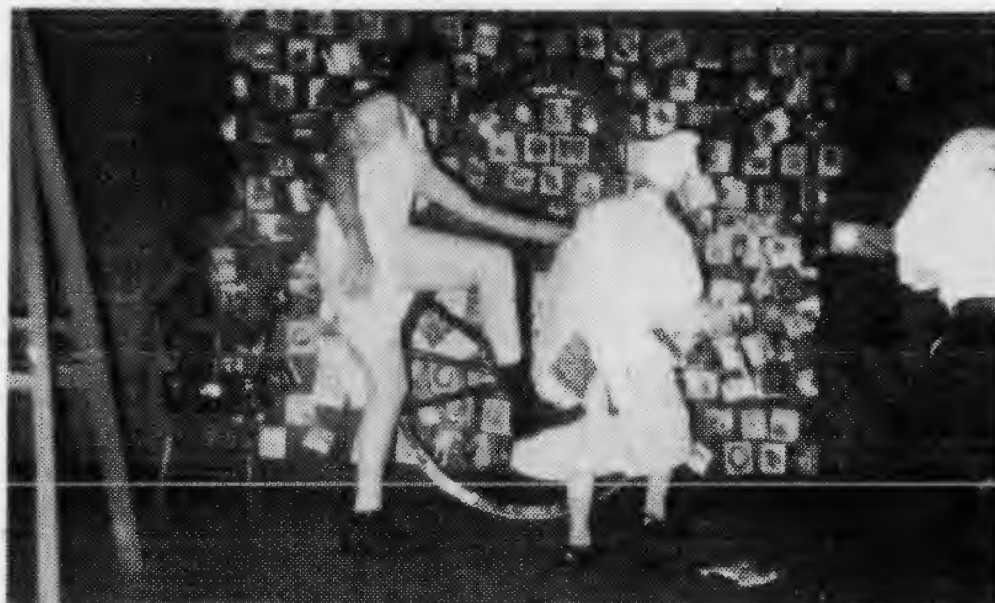
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CANADIAN CAPERS

British Columbia—Rain, snow, slush, or mud—when Heber Shoemaker comes to town all Victoria turns out. So it was on Dec. 17 when the local Western Dance Assn. sponsored a dance with Heber as guest caller. He and Mira were presented with a pottery "Lazy Susan," an appropriate inscription on it done by the McLeod's. An After Party at Fraser St. Hall was attended by the Kalico Kickers and the Mavericks.

The Vancouver Province B.C. magazine recently featured a story by L. Johanne Stemo called, "Square Dancing Craze Sweeps Across the Land." This feature delved into the very real progress of square dancing in British Columbia, especially stressing the work done by Vivian Prentice in Vancouver. It was interestingly written and doubtless lured some new converts to this buzzing activity.

Note for Canadian Calendars: The Totemland Square Dance Convention will take place on Saturday, April 7, in Exhibition Gardens, Vancouver. It is sponsored by B.C. Callers' & Teachers' Assn., and should be a whopping fun time.



Whoops! Whoops! What's this? Oh, yes. The big fella is the New Year, edging little Old Year out at 12 midnight New Year's Eve with his size 14 shoe. Place? The party given by the Broken Spokes Club of Victoria on that date.

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ALABAMA BECKONS

First—at the Azalea Trail Square Dance Festival in Mobile on March 2-3, "Norty" Robinson of Houston, Texas, formerly of Mobile, will call for the three sessions during the Festival. For the first time the Festival is being held under the sponsorship of the Mobile Square Dance Assn., and is directed by M. H. Ison, General Chairman. Present plans include a dance on Friday night ;a workshop period on Saturday afternoon; and a big dance on Saturday night. The Mobile folks feel particularly fortunate to welcome "Norty" Robinson, who is

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Ken Steele of 263 Westwood St., Mobile, is Registration Chairman. You can attend all three dance sessions for only \$1.50 per person. Special guests for the Azalea Trail Celebration will be Eddie Fisher, and Sharon Kay Ritchie, Miss America.

Then—on March 17 big things are in store for square dancers in Birmingham, when they will swarm into that city for the Alabama Jubilee, third annual Roundup of the Birmingham

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ALABAMA - Continued

Square Dance Assn. The event will be held in the huge Municipal Auditorium, with plenty of room for everyone. Herb Trotman is General Program Chairman. A round dance session will feature Flo and Cliff Wick of Birmingham; and Lib Williams and Tom Hubbard of Atlanta. Joe Mays will be in charge of the Callers' Clinic; Mary Burks will conduct a Clinic on Square Dance Fashions. And of course, all the square dancing you want will be available. For further info, contact Herb Trotman, 2133 Highland Avenue, Birmingham.

DETAILS FOR OMAHA'S "BIG ONE" ANNOUNCED

Working with the Ak-Sar-Ben Committee, the Square Dancers of Omaha, Nebraska, will expand their yearly dance to a "Two-Nighter." Friday, May 18, will feature Bob Ruff of Whittier, California, as caller. On Saturday, May 19, the caller will be Bob Osgood from Los Angeles. The orchestra, coming from Missouri, will be the famed "Blue Ridge Mountain Boys." After an absence of a year, this great square dancing event will return to the Ak-Sar-Ben Stadium.

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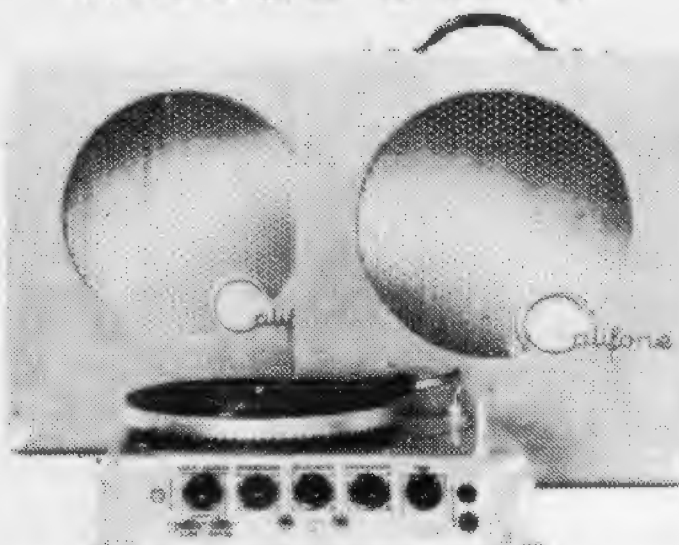
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A SQUARE DANCER IN EUROPE

By-product of the very successful All-European Square Dance Festival reported in these pages recently, was an experience enjoyed by Col. E. H. "Van" Van Dervort who was very much in the middle of said affair, and who is stationed in Frankfurt, Germany. His letter follows:

"In addition to the Roundup we did about three things which got publicity and, I believe they will help further interest in Square dancing in Europe. Just before the Roundup I was contacted by the European Publicity Manager

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for the United Artists Film Company. He asked my wife and me to go to the Venice Film Festival and arrange for a demonstration square to be used as entertainment at the After Party following the screening of Burt Lancaster's new release, 'The Kentuckian'.

"It was my understanding that I was to work with Americans who already knew something about square dancing, like Burt Lancaster, Margaret Truman, etc., but when I arrived in Venice I found they had engaged four men and four girls, Italian ballet dancers, who could speak no English. They had engaged an



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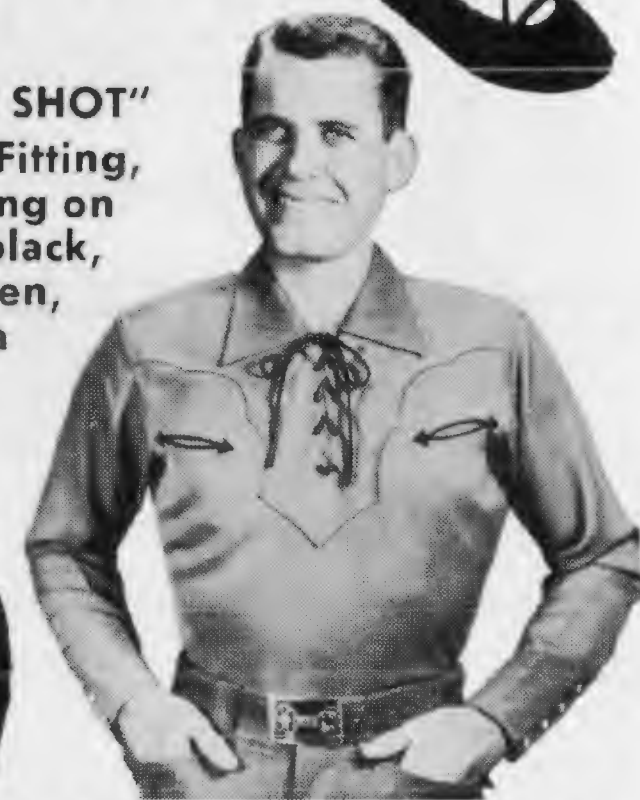
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EUROPE - Continued

American from Rome, a Dr. M. A. Huberman and his wife who were familiar with square dancing and could speak the language, to assist. Even so, it looked like a hopeless task inasmuch as I only had a day and a half to work with the group. However, I struck upon the idea of teaching the dancers a routine—having the American caller call the dance for the benefit of the audience and Dr. Huberman who prompted the dancers in Italian. It worked and while it turned out to be a show rather than a Square Dance, it looked very pretty and per-

haps sold square dance to a few people.

"And finally my taw and I had a fabulously fantastic trip to Venice and we did meet Dr. Huberman and his wife. They are working with an American-Italian group in Rome but had failed to receive any publicity on the Roundup. They are planning to attend the next meeting."

CORRECTION PLEASE

"Take a Ride on the Trolley — page 11 of the January, 1956, Sets in Order. In the paragraph starting "The Simple Form" the fourth line — in parenthesis (his original partner) should read (his original corner).

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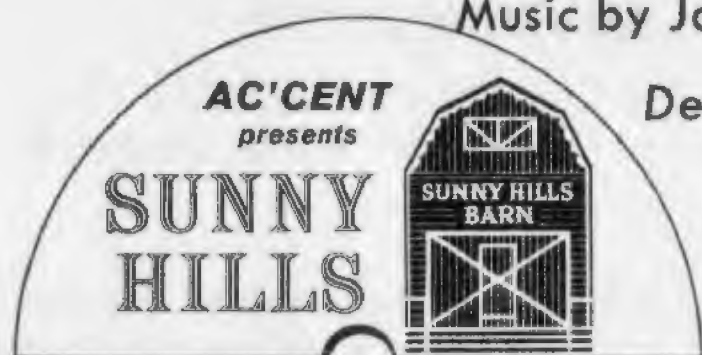
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"JOE LEWIS STARTS HIS SUMMER TOUR JUNE 1st"

Dear Square Dancers:

It is again time for me to schedule the dances for our summer tour through our country and Western Canada. We will probably be near your city. If you would like Joe to call for you, just write to 2008 Irving Boulevard, Irving, Texas, for information. The singing calls will be accompanied by a brand new type of instrument which Joe has just completed. More bounce for your pleasure.

Sincerely yours,
CLAIRE LEWIS

PLANNING NEXT SUMMER'S VACATION?

How about joining the two-week rail tour (for square dancers only) to San Diego for the National Convention next June 22-24. This is being made available by Northern Pacific Railway. It starts with a short sightseeing trip at Chicago on June 13, includes a square dance arranged by Russ Miller at Park Ridge, Ill. In St. Paul, the tour will be guests of the Whirlaways. At Livingston, Montana, there will be one day—225 miles—of sightseeing in Yellowstone Park, then a dance with the Circle 8 Club.

From Portland there will be one day—191

miles—of sightseeing along the Columbia River to Mount Hood. This evening dancing will be at the famous Hayloft in Portland. Continuing travel on the best trains, the tour will "take in" San Francisco, the first chance to dance with Californians on their home ground.

Again another care-free daylight ride to Los Angeles and on to San Diego for the Convention. Afterwards, you can board the train again for a restful ride home. Write square dancer Stan De Walt, Northern Pacific Railway, 1025 Grand Avenue, Kansas City 6, Mo., for details and folder. Act quickly, for the tour is limited.



S-A-A-A-Y, BUD! Wanna little friendly advice? Well, look . . . this comes straight from the horse's mouth . . . grab that train—the night train—THE . . . NIGHT . . . TRAIN . . . TO . . . MEMPHIS Got it on good authority the dame's aboard — the dame, that RED HOT MAMA — She's aboard — flip side. Get tickets from your local dealer. Would go myself but gotta round dance class. So long, Bud! And look, Bud — Bon Voyage!

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CALENDAR OF SQUARE DANCING EVENTS

- Mar. 2-3—2nd Annual Whirl-a-Way Festival
Comm. Bldg., Greeley, Colo.
- Mar. 3—North Central Okla. Dist. Fest.
Arkansas City, Kans.
- Mar. 6—Callers' Jamboree, Dillsburg, Pa.
- Mar. 9-15—8th Ann. Tri-State Round-Up
Needles, Calif.
- Mar. 10—Annual Jamboree
Coliseum, Houston, Texas.
- Mar. 10—Imperial Valley Assn. Festival
(2 Bldgs.), El Centro, Calif.
- Mar. 17—1st Ann. Dixie Promenade
Geo. Mason H. S., Falls Church, Va.
- Mar. 17—N.E. Okla. Dist. Fest.
Fair Grounds Arena, Tulsa, Okla.
- Mar. 17-18—Alabama Jubilee
Munic. Audit., Birmingham, Ala.
- Mar. 17-18—5th Ann. Promenaders Festival
Recreation Hall, Sinclair, Wyo.
- Mar. 24—So. Dist. Spring Fest.
Civic Audit., Ardmore, Okla.
- Mar. 24—Mid-Tex. Assn. Membership Jamb.
City Coliseum, Austin, Texas.
- Mar. 30-31—Four States Assn. Spring Fest.
Texarkana, Tex.
- Mar. 31—5th Saturday Hoedown (Casa Colina
Ben.), Munic. Audit., Riverside, Calif.
- Mar. 31—Panhandle Assn. Jamboree
Cactus, Texas.
- Apr. 6—Aggie Haylofters 9th Ann. Fest.
Fort Collins, Colo.
- Apr. 6—Spring Festival (Nursing Service)
Proviso H.S. Fieldhouse, Maywood, Ill.
- Apr. 6-7—4th Ann. Florida Convention
Orlando, Fla.
- Apr. 6-7—Billings Recr. Ann. Festival
Shrine Audit., Billings, Mont.
- Apr. 6-7-8—6th Ann. Festival
Yuma, Ariz.
- Apr. 7—N.W. Dist. Spring Fest.
American Legion Hall, Enid, Okla.
- Apr. 7—District Festival, Dodge City, Kans.
- Apr. 7—Totemland Square Dance Convention
Exhibition Gardens, Vancouver, B.C.
- Apr. 7—7th Ann. Spring Festival (Ind. Prog-
ress), Ryan Airport Gym, Baton Rouge, La.
- Apr. 14—10th Ann. Cent. Okla. Dist. Jamb.
Munic. Audit., Oklahoma City, Okla.
- Apr. 14—Southwest Dist. Festival
Wichita, Kans.
- Apr. 15—Hoedowners Jamboree
Springfield, Ore.
- Apr. 15—New York Callers' Assn. Spring Fest.
Grand Ballroom, Manhattan Center
New York City, N. Y.
- Apr. 20-21—New England Folk Festival
Worcester, Mass.
- Apr. 20-21—Las Vegas Fest., Las Vegas, Nev.
- Apr. 21—Kansas State Festival, Topeka, Kans.
- Apr. 21—16th Ann. Festival
Colis., U. of Nebr., Lincoln, Nebr.
- Apr. 22—Western Assn. Spring Jamb.
Sunny Hills, Fullerton, Calif.
- Apr. 22—N. J. Callers' & Teachers' Assn. Fest.
Portuguese Hall, Newark, N. J.
- Apr. 27—North Ida. Callers' Council Spring
Fest., Ivalee Dance Hall, near Post Falls, Ida.
- Apr. 29—So. Coast Assn. Spring Festival
Sunny Hills, Fullerton, Calif.
- May 4-5—Annual Rocky Mountain Festival
City Audit., Denver, Colo.
- May 4-5—Annual Spring Festival
Coliseum, Houston, Tex.
- May 5—5th Ann. All-Illinois Festival
East Jr. H.S., Kankakee, Ill.
- May 18-19—Annual Festival, Ak-Sar-Ben Colis.,
Omaha, Nebr.

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PAST ONE

By Bill Hansen, West Covina, Calif.

Four little ladies out to the right
Swing that gent, don't take all night
Head gents with a brand new date
Right and left thru across the gate
Do a half sashay, then separate
Girls to the left, gents to the right.
(Alternate Call: Turn 'em twice, don't
take all night, girls go left — gents go
right.)
Around just one that's what you do
Into the middle and pass thru
Right and left thru with the outside two
Now the inside pair split the square
Separate and around one there
Down the middle and trail thru
Turn right back do a right and left thru
Forward up and back to the gate
All four couples separate
Gents left, ladies right.
Walk past one, do a left allemande
Partner right, right and left grand.

FIRST MARCH OF DIMES TOTALS

As we did last year, Sets in Order is making
a compilation of the amounts gained from
March of Dimes across country. Here is the
first report:

Jan. 22—Park Promenaders, Audubon, N. J.	\$252.00
Jan. 21—Circle 'n' Star, Louisville, Ky.	200.00
Total.....	\$452.00

How much did your dance glean?

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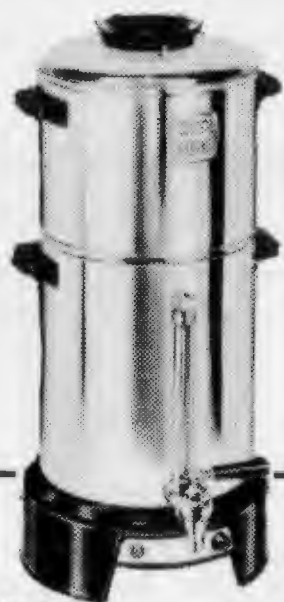
Ralph Page, Editor
182 Pearl Street, Keene, New Hampshire
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Folk Dance Federation of California
420 Market St., Room 521, San Francisco
\$2.50 per year

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Charlie Baldwin, Editor
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JOHN
SMITH

FOR YOU OR YOUR CLUB--FREE!

Your club as a group, or you as an individual can get this coffee urn or
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#729—HUMORESQUE/HOME IN SAN ANTONE

Also a peppy dance by Lank Thompson

#730—GOODY GOODY/SUSIE

With instrumentals 1929 and 1030 by The Haylofters, a new
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To be released in the near future, a new "Beginner's Break-
down" record for home use by dancers in beginner's classes
called by Bob Van Antwerp.

Watch for Jack Logan's "Sixteen Tons" next month.

MARLINDA RECORDS — 618 South Glenwood Place, Burbank, Calif.

ODE TO BILL

On graduation night Bill Muench's beginner
square dance class in Clearwater, Florida, pre-
sented the following poem to him:

A square dance instructor named Bill
Took the beginners thru the old mill
And night after night
Had a helluva fight
To make the loud yackers keep still.
By persistence he stifled the chatter
And the square finally followed the patter.

He taught them to dance
And to wear fancy pants,
But only the slim, not the fatter.
The students all say he's a great guy
But they don't know just what to buy.
His records are worn
And his patience is torn
Should it be records—or bucks on the sly!
The latter it turned out to be, for the group
gave him a record envelope, fully padded with
dollar bills.

MAC GREGOR RECORDS

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"TWELFTH STREET RAG"

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WALLABY WALK

By Barbara Fadler, Downey, Calif.

Record: S.I.O. 3022, "Wallaby Walk".

Position: Facing, both hands joined (Butterfly). M back to COH.

Footwork: Opposite, directions to man.

Measures

1-4 Step, Draw, —, Step; Step, Close, Step, —; Turnaway; Step, Close, Step, —; Step L in LOD (ct 1) draw R to L (ct 2 and 3), take the weight (ct 4); two-step to side in LOD; turnaway from partner (M R, W L) in two steps to return facing for two-step in RLOD;

5-8 Repeat meas 1-4 end in open position facing LOD.

9-12 Side, Draw, —, Step; Side, Close, Side, —; R Turn; Side, Close, Side, —; Same footwork as meas 1-4 but starting twd COH for M and twd wall for W. "Side-draw" figure takes you away from partner—"turn" figure takes you back to partner.

13-16 Repeat meas 9-12 end in semi-closed pos facing LOD.

17-20 Walk, 2; 3, 4; Two-Step; Two-Step;

Four slow walking steps in semi-closed pos in LOD followed by 2 turning two-steps (R face with M leading back on L in LOD).

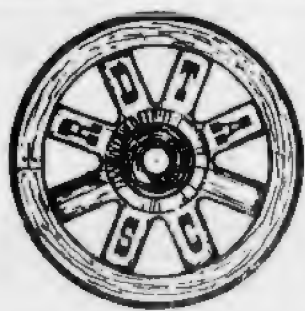
21-24 *Pivot, 2; 3, 4; Two-Step; Two-Step;

Two slow pivots (two steps to the pivot) making 2 complete turns followed by 2 turning two-steps.

25-32 Repeat meas 17-24.

Ending: Dance goes thru 3 times and ends with slow twirl, bow and curtsy.

*Note: This pivot step may be simplified, when necessary, in the following manner. Use 4 one-quarter rocking pivots in closed dance position. Starting back on the man's left (forward on the lady's right) put the weight on the ball of that foot and pivot one-quarter to the right. Rock forward on the man's right (back on the lady's left) and pivot to the right one-quarter more. Repeat for 2 additional quarter turns. This type of a pivot does not travel.



The Southern California Round Dance Teachers' Choice
for the Dance of the Month of March is:

WALTZ BALLONET MIXER

Instructions for this dance appeared on page 18
of the February issue of Sets in Order.



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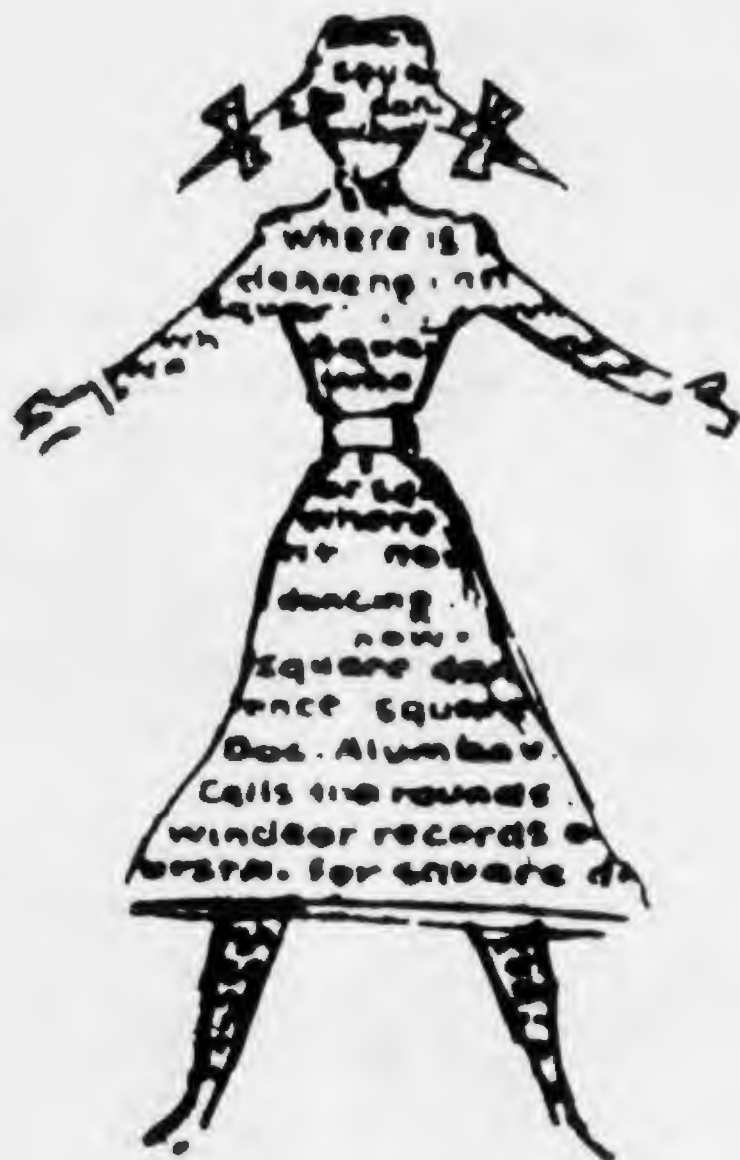
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Carmel, California

Would You Rather Dance With . . .

"Sugarfoot Sal"?



a "Paper Doll"?



OR

Really, it won't make much difference 'cause BOTH of these new singing squares are super-excellent! BRUCE JOHNSON'S calling on these tops any you've ever heard and sweeps you through each dance on a high tide of enthusiasm and enjoyment. The SUNDOWNERS BAND features a new kind of instrumentation that makes the music better than best — for callers and dancers alike. We're as proud as a new pappy of both of these squares and predict that YOU will like 'em, too.

DANCERS — ask for #7488 (with calls, 78 r.p.m.)

CALLERS — ask for #7148 (no calls, but what TERRIFIC music)

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" . . . What could I do? He started the next tip before I could drink it."

3 3 3

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THIS YEAR . . .

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JUNE 26—JULY 1

● **JULY 2—JULY 7**

JULY 29—AUG. 3

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